

PEARLE E. KNIGHT

Read
and
Comprehend

ARTHUR E. TRAXLER

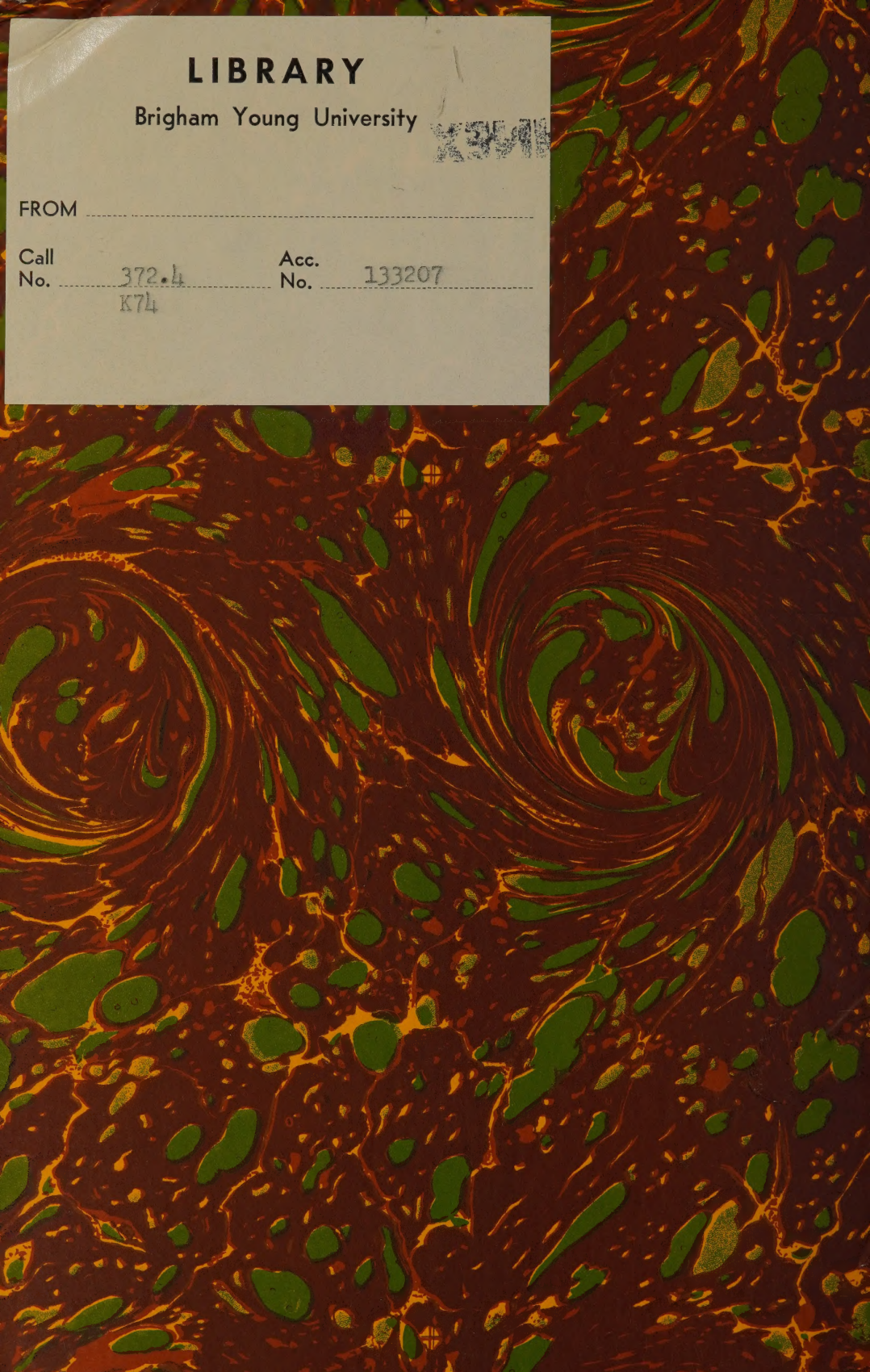
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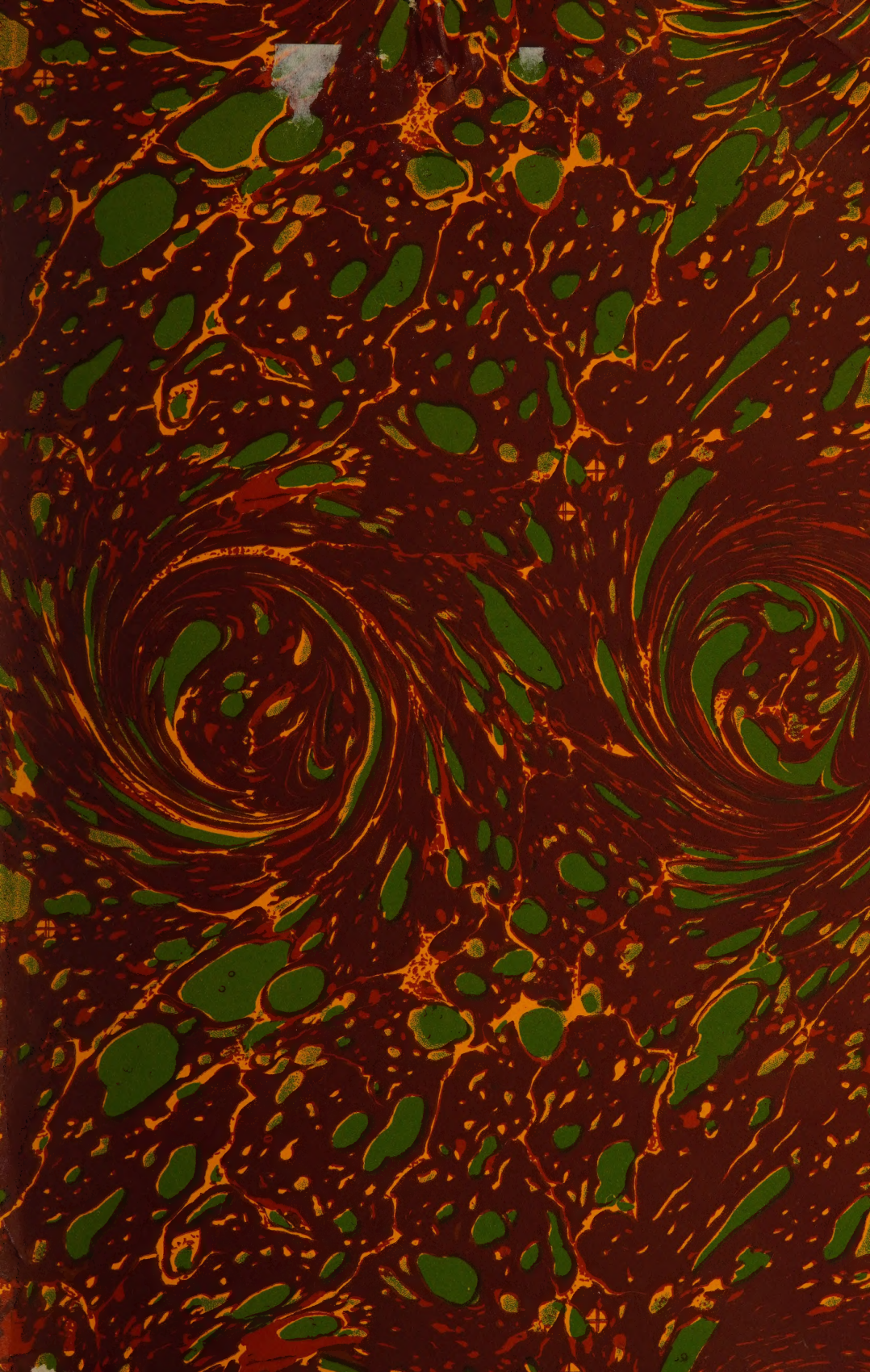
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READ AND COMPREHEND

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Read and Comprehend

BY

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PREFACE

This book has grown out of the observation that few high-school pupils are expert readers. Teachers who have given their classes any of the many standardized silent reading tests suitable for use in the high school are aware of this serious fact. Many scientific studies in this field furnish further evidence of the inability of high-school pupils to read well.

Not only are few pupils expert readers, but many pupils cannot read well enough to do the reading necessary in connection with their class work. Evidence indicates that in the average high school from 10 to 25 per cent of the pupils are too seriously handicapped in reading to do efficient school work.

With proper guidance high-school pupils can improve both their rate of reading and their comprehension. Experiments suggest that during corrective instruction poor readers probably make relatively larger gains than good ones, but even good readers can become better. Few, if any, students in the senior high school have arrived at their maximum reading ability.

Reading is not the simple matter it is often thought to be. Routine reading habits are, of course, basic and usually have been reasonably well mastered in the elementary grades. Beyond the first habits lie many skills to be developed — skills often unrecognized by the student and too often assumed by the teacher. The student does not distinguish between the purposes of extensive and intensive reading. The scanning of the newspaper or the finding of data in reference books calls for a different type of reading from the study of a poem or a history lesson, and the specialized skills under each type present further problems. Even when a pupil does distinguish these differences, he is likely to be at a loss about how to proceed. This book, in offering training in the technique of reading, meets the pupil at just this point of difficulty.

A further consideration underlying these problems is that definite instruction in reading has a place in both the junior and the senior high school. Perhaps the curriculum seems too full for anything more. Yet does the curriculum, with all its values, have anything

more vital than the improvement of the pupils' reading ability? Some schools may hold such improvement to be a by-product of the regular work. It is true that, in the hands of a teacher especially interested in reading, the regular course may yield a number of reading skills. But these returns are all too rare and, at best, uncertain. It is just this transference from reading as a by-product of the study of literature to reading as a matter of chief concern that this book aims to accomplish. This is not to imply that reading is an end in itself. It is, truly, a means. But until it is efficient as a tool, the sharpening of that tool may well become, for a time, an end to be served. Furthermore, such an effort in that direction as this book implies does not call for more than a fraction of the pupil's course in English. A unit of instruction built on this book will be found not to duplicate units already established but to supplement them admirably.

The organization of the material permits adaptation to local conditions. The book may be used in these ways:—

1. A course in developmental reading for all pupils may be organized around the activities suggested in the book.
2. Group corrective instruction for pupils somewhat retarded in reading ability may be set up with this book as the basic text.
3. Individual remedial work for pupils who are greatly handicapped in reading may be based on the suggestions contained in the book.
4. Work on special problems of reading — for example, improvement of reading rate — may be selected from the book.

The book may be used for daily drill along with the regular course, or a section may be treated as a block or unit of work occupying several days. If the teacher does not wish the book to be marked, she can have the pupils work the exercises in a notebook, using the arrangement of blanks in the textbook as a model for the ones made by the pupils.

Pupils feel the challenge of this type of work. They like the definiteness of the aims and the problems. They recognize the importance of reading, and their increasing skill brings satisfaction. The interesting and varied materials contribute to make these units "go." Much of this material has been used with classes and has proved both stimulating to pupil effort and gratifying in outcomes.

January 1937

P.E.K.
A.E.T.

INTRODUCTION

HOW IMPORTANT IS READING?

A few years ago in a Western university two men prepared an elaborate petition to the faculty. It began by calling attention to the improvement in scholarship, to the need for recreation, to the desirability of introducing new customs on the campus, and to the stimulating effect of rewards. In large print the words "FRIDAY, FEBRUARY 22, A HOLIDAY" stretched across the middle of the petition, followed by a brief paragraph begging for decapitation on that date.

The petition circulated rapidly among the students, whose eyes caught the holiday part, and in a short time the request, growing like a snowball, accumulated hundreds of signatures.

On the morning of February 22 the university newspaper exposed the hoax. Several hundred outstanding students were to lose their heads that very day! Because of careless reading those students had affixed their names to a plea that they be beheaded, and had made themselves ridiculous in the eyes of all.

We are not likely to be confronted with that kind of situation, but every day brings the need for reading. Which of your studies depend upon accurate reading of problems, instructions, or information? Do any of your out-of-school interests use directions for making something, printed rules and score sheets for games, stories, or other materials to be read? If you should go to college, how important a part will reading have then? Or if you plan to enter business, what difference will it make to your employer — and to your keeping the job — if you can get from printed information exactly what it says?

As children we learned early how to read. But what we learned is only a fraction of the story. We established certain reading habits that we still use, but we need far more than these to meet all the demands on us. There are many kinds of reading. Sometimes we have to cover a great deal of ground rapidly. At other times we

scan each word in order to get details of the meaning. We have to read lists, charts, reference books, newspapers, imaginative writings, doubtful statements, elliptical selections. If we are efficient readers we know how to adapt our method to the material read.

This book will present the different types of reading problems and show you how to attack each. It is a practice book to help you develop reading skills. Just as the musician practices different kinds of finger exercises to increase his skill, so may we profitably practice reading exercises of certain types. Just as the aviator, before getting his license, has to demonstrate his ability to manage his plane in a number of situations, so may it be well for us to prove to ourselves that we can “manage” the printed page.

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PART I

EXTENSIVE READING

Can You Wear Seven-League Boots?

We shall begin with extensive reading — the kind that requires us to go over a good deal of material but not to stay with it. We touch it here and there to glean what we need, or we read rapidly through the whole once. We read stories, articles in popular magazines, books, and newspapers in this fashion. So many interesting and worth-while things are being written all the time that every young person must be skillful at extensive reading if he is to be intelligent about what is going on. Are you a good extensive reader? The first part of this book will show the answer to this question and will help you learn to cover more material effectively in a given time.

CHAPTER I

HOW MUCH FUN CAN YOU FIND IN BOOKS?

An important use of extensive reading is that of recreation. If we enjoy good books and magazines, we have a host of invaluable companions who are ever ready to share interesting experiences with us. By losing ourselves in a fascinating book, we can almost lead a double life. Such a book can take us to China or Russia or the South Pole. It can take us mountain climbing or whale hunting or deep-sea diving — and safely, too! It can transform us for a time into a sailor, or an inventor, or a princess. A magic wand is feeble beside what a shelf of books can do for us.

Do you read for fun? Let us see.

1. List the titles of books you have read voluntarily within the past month.

-----	-----
-----	-----
-----	-----
-----	-----

2. How many other books are there which you have read during the last month but whose titles you cannot recall? -----

3. List the titles of magazines in which you have read at least one article or story within the past month.

-----	-----
-----	-----
-----	-----

4. About how many pages does all your month's reading come to? -----

5. List the different interests found in the books named above (e.g., dogs, airplanes, travel, etc.). -----

Is your list a long one? -----

Are you satisfied with it? -----

If not, this chapter is written for you. It is not to be studied for just a few days and then dropped. You should start the activities suggested and then carry them forward at the same time that you are studying the rest of the book.

Here are some suggestions for increasing your reading if you are not in the habit of reading much.

I. Keep a record of your reading. Some plan like those given below will serve your purpose.

<i>Titles of Books</i>	<i>Subject</i>	<i>Rating</i>
-----	-----	-----
-----	-----	-----
-----	-----	-----
-----	-----	-----
-----	-----	-----
-----	-----	-----
-----	-----	-----
-----	-----	-----
-----	-----	-----

Excellent, E; Very good, V G; Good, G; Fair, F; Poor, P

Record the number of pages you read during a month. Keep the record on the graph below. Make a cross (X) in a square for each twenty pages. Run the record horizontally. Begin in the upper left-hand corner and fill the top row, then begin with the second row. The first twenty pages have been recorded for you.

×																	

Titles of Magazines

Put a check for each article read.

II. Select an individual interest or hobby that you would like to know more about and read several books or magazine articles about it. Some interesting subjects are : —

- | | |
|-------------------|--------------------------|
| Indians | Earning money |
| Aviation | Frontier tales |
| Dogs | Mystery tales |
| Thrilling jobs | Stories of great leaders |
| Sea stories | Adventures |
| Distant countries | How to make things |
| Sports | Wild animals |

III. Expose yourself to a *new* interest. Sometimes we aren't interested in a new subject because we don't know anything about it. Why not sample some of these listed under II?

IV. After you have read two books on the same general subject, write down several facts about them. Include such facts as length, readability, kinds of material given. Mark plus (+) the one you prefer and minus (−) the other.

<i>First Book</i>		<i>Second Book</i>	
Title -----	Title -----		
1.	1.	1.	Length
2.	2.	2.	Readability
3.	3.	3.	Interest
4.	4.	4.	Kinds of Material
5.	5.	5.	Value
6.	6.	6.	Humor
7.	7.	7.	New Ideas
8.	8.	8.	Importance

V. Listen while your teacher reads a few pages from such a book as one of these, and ask to borrow it, if interested, to sample more fully: —

Eadie, *I Like Diving*

Kellock, *Houdini*

Anon.: *Log Cabin Lady*

Golding, *The Story of Livingstone*

Furman, *The Quare Women*

Stevenson, *Black Arrow*

Byrd, *Skyward*

VI. Ask your teacher to suggest to the members of your class who have magazines at home that they share them with the class. Have them put on a desk in your room so that they can be easily secured. Possibly your teacher will permit the class to do a few minutes of free reading each day in the magazines. When you find a good article, why not recommend it to others by writing its title and the name and page of the magazine on the blackboard? Some magazines you might like to have on your class table are: —

Boy's Life

Current History

Reader's Digest

Good Housekeeping

News-Week

Asia

Nature

American Girl

Atlantic Monthly

Scientific American

Review of Reviews

American Magazine

National Geographic

American Boy

Scholastic

Harper's

Popular Mechanics

Time

Literary Digest

Field and Stream

Travel

VII. Look up books or articles suggested in your science class, history class, or other classes and read several pages in them. Record here.

<i>Book or Magazine in Which Reading Was Done</i>	<i>Pages</i>
-----	-----
-----	-----
-----	-----
-----	-----
-----	-----
-----	-----

VIII. Experiment in choosing a new book that you will enjoy reading. Go to a shelf of strange books (perhaps your teacher will have some in your classroom) and score several books by the following score card:—

Score Card

Title and author of book -----

- 1. What is the general kind of book as shown by its classification numbers? (If your library uses Dewey decimal system classification, numbers are as follows: 000 — general reference books; 100 — philosophy; 200 — religion; 300 — sociology; 400 — language; 500 — science; 600 — useful arts; 700 — fine arts; 800 — literature; 900 — history; 910 — travel; 920 — biography; no number — fiction)
- 2. Do the chapter headings (in table of contents) interest you?
- 3. Are the illustrations interesting?
- 4. Does what you know about the writer lead you to choose the book?
- 5. When was the book written? (See the title page or, better, the copyright date.)
- 6. After reading five or ten minutes in two or three places in the book, are you attracted to it?
- 7. Should you like to read this book?

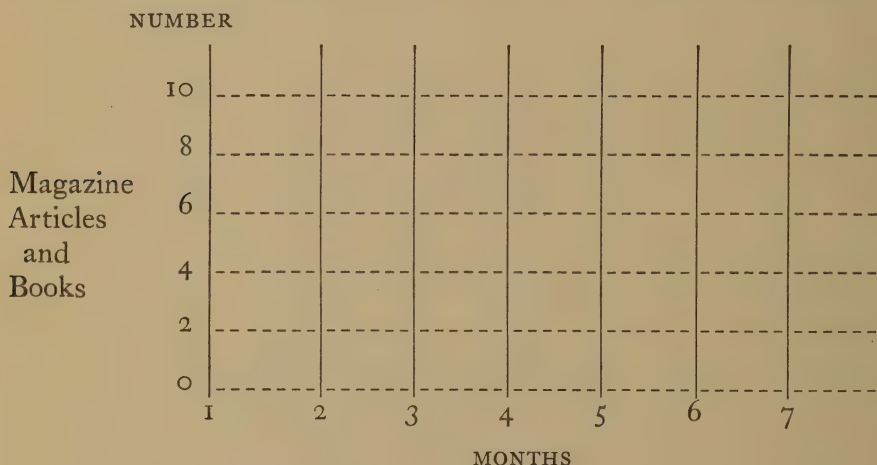
TEST

One month after taking up the study of this unit, compare your record on the first page of the unit with that on the next page and answer these questions:—

1. How many more books have I read this month than last month?
2. How many more magazine articles or stories have I read?
3. What new interests have I found in reading?
4. How many books or articles have I recommended to others?
5. What discoveries about books have I made this month?

Continue to record your free reading as before, while you explore other kinds of reading. Then check again by the questions above. Compare your last two records to note any progress.

This unit is not to be studied for just a few days. Extensive reading for fun is something that you should carry on all your life. In order to see the progress you are making in building up habits of reading, you should keep a record of reading over at least a six months' period. Summarize by months in a graph as follows:—



Suppose that you read two books and three magazine articles the first month. At the end of the month you should place dots—one for books, one for magazines—at the appropriate points on the vertical line representing the first month. Suppose further that you read five books and seven magazine articles the second month. You should place dots at the proper points on the vertical line representing the second month. Connect the two dots for books with a continuous line and the dots for articles with a broken line. Proceed in similar fashion in succeeding months.

CHAPTER II

HOW RAPIDLY DO YOU READ?

One of the questions raised in the first chapter of this book was, "Do you read for fun?" If you found when you made a list of the books and articles you have read recently that you do not do very much reading for fun, perhaps the reason you do not read more is that you read too slowly. You won't enjoy your reading and you won't do very much of it if it takes hours for you to cover a few pages.

Some types of reading — for example, the kind that you do in school when you study — must be done slowly and carefully in order to get the thought. But the reading you do for recreation should be done much more rapidly. Do you read about a page a minute? That is a satisfactory rate for rather easy books such as we usually choose for pleasure.

Perhaps an average rate of a page a minute seems too hasty. Some people think that by going slowly they grasp the thought better, but the surprising fact is that experiments have shown that rapid readers (*good* rapid readers) get the thought from the page fully as well as slow readers, and oftentimes better. And, what is more, they enjoy their reading. If you don't like to read, why not try to gain speed? Almost anyone who really wants to can increase his rate — often double it. Let's find what your rate is.

Your speed of reading can be expressed in various ways. The number of pages that you read in a certain amount of time is a rough measure of your rate of reading, but it is n't very accurate because the amount of reading matter on a page varies with the size of page, size of type, closeness of the lines, and so on. A more satisfactory index of your rate of reading is the number of lines that you read per minute, and a still more satisfactory one is the number of words that you read per second. Here is a test that your teacher will give you so that you can find out how many words you read per second and how well you understand when reading at that rate. *Do not read the test beforehand*, as that would cause inaccurate results and would spoil the fun of finding out what your rate of reading really is.

Test of Reading Rate and Comprehension

Directions. — When the teacher gives the signal, look at page 11. Most of that page contains some questions printed upside down. Pay no attention to these, but look at the *bottom* of the page where there are two or three lines right side up. The teacher will read these lines orally and you will read them silently. When the end of the last line is reached, the teacher will stop reading and you will turn to the next page and continue to read. From time to time the teacher will say "Mark." Put a circle around the word you are reading when that signal is given, and *keep right on reading*. When you finish reading, turn back to page 11, turn the page around, and answer the questions which are based on the exercise. Do not read any part of the material more than once. Read as fast as you can read *understandingly*, but no faster, as *you cannot answer the questions unless you know what you have read*. If you have any questions, ask them now.

(Wait for the signal to turn to the next page.)

When you finish reading, your teacher will tell you how to find your scores. Record them as follows:—

Rate in words per second -----

Comprehension : number of questions correct . . . -----

TRUE-FALSE STATEMENTS

(If a statement is true, place T in the parenthesis; if false, F.)

1. Lacrosse players wear shirts which resemble basketball jerseys. () 1
2. The United States is the only country where lacrosse is played. () 2
3. The Sioux Indians taught this game to the white men. () 3
4. As played by the Indians, it was a dangerous and brutal sport. () 4
5. Indians played this game in order to get into training for battle. () 5
6. Modern lacrosse is a gentle game. () 6
7. The playing field is about half the size of a football grid-iron. () 7
8. The goals at each end of the field are six feet high. () 8
9. The crosse which the player uses may be of any length he desires. () 9
10. The object of the game is to knock the ball across any point in the enemy's goal line. () 10
11. The game is divided into two playing halves of thirty minutes each. () 11
12. As the game is played in the United States, when a player is injured and has to leave the game, the other team must take a man out too. () 12
13. The rules of the game prevent all twenty-four men from gathering at one spot in the field at the same time. () 13
14. A player who has possession of the ball may pass it in any direction. () 14
15. It is usual to see players scattered about the field in pairs. () 15
16. Any of the contestants may take the ball in his hands and run with it. () 16
17. It is possible to throw the ball almost a hundred yards with the crosse. () 17
18. Long passes are often tried. () 18
19. A defending player may check a man with the ball by throwing his body against him. () 19
20. This selection states that Harvard University has a lacrosse team. () 20

AN OLD INDIAN GAME IN MODERN DRESS

The players scatter about the big playing field, two in the center, four on each side, and a line of them extending from the center toward each goal.

The twelve husky fellows on each team are wearing uniforms that appear to be composed of football jerseys, basketball pants and shoes, and gloves with long gauntlets, and are armed with strange implements that bear a slight resemblance to tennis rackets. On the ground between the two centers lies an India-rubber ball, about the size of a baseball. A signal is given, the centers make quick passes at the ball with the peculiar rackets or "crosses," one of them secures it and passes it with his crosse to a teammate, who goes racing down the field with the ball in his crosse. An opponent charges into him with his body, stops him, gains possession of the ball, and takes it back toward the opposing goal. The game surges back and forth across the field until one team works the ball deep into opposing territory and a player hurls it with his crosse between the goal posts for a score. The game we are witnessing is "lacrosse," a popular sport in the schools of eastern United States, Canada, and England. Few games are rougher and none contain more action.

Probably many people who are familiar with this sport do not know that the Six Nations tribes of Iroquois Indians played it many years before the white man ever heard of it. This Indian game has sometimes been known as "baggataway" and was named "lacrosse" by the early French settlers. Although it is still a rough game, as played by the Indians it was much rougher — even dangerous and brutal. The Indians adopted it as a training measure for war and it was indeed excellent training for battle, if a player survived the game. However, accounts of "baggataway" as it was played originally lead one to wonder whether an Indian brave who took part in a hot contest of this kind was able to do any fighting for many moons afterward. Certainly it was no game for either the weak or the merciful. The main rule seems to have been, "Hit the other fellow before he hits you!"

Modern lacrosse resembles a battle less than did the Indian game, but it is still strenuous enough to satisfy even the most vigorous athletes. It is played on a field about eighty yards wide and from a hundred to a hundred and thirty yards long, which is slightly larger than a football gridiron. The goal posts at each end of the field are six feet high and the same distance apart. A net extends from the top rail and sides of the posts to a point behind the goal. The crosse with which the player strikes or carries the ball is formed of a light staff of hickory wood, the top being bent to form a kind of hook, from the tip of which a thong is drawn and made fast to the shaft about two feet from the other end. The oval thus formed is covered with a loose network of gut or rawhide. The crosse must not be more than twelve inches wide and may be any length to suit the player. Shoes must have India-rubber soles, and no spikes are allowed unless made of rubber. Since the scantily clad players come into close contact, metal spikes or even leather cleats on the shoes would add to the danger of injury.

The object of the game is to send the ball, by means of the crosse, through

the enemy's goal posts as many times as possible, precisely as in football and hockey. The game is divided into two playing halves of normally thirty minutes each, with a short rest period between them.

Under English rules should an accident or injury incapacitate a player, the opposing side must withdraw one of their players to equalize the number. But should the injury be due to a foul and the referee suspend the offending player, not only is he withdrawn, but another of his team must leave the game too. The game as played in the United States and Canada allows an injured man to be replaced by a reserve player, as in football or basketball.

In the modern game, the danger of injury that would naturally result if all twenty-four players were permitted to gather at one spot on the field is offset in some degree by a rule requiring a certain number of players to stay in designated zones. At no time during a match may a team have less than three men on the attack between the center of the field and the boundary of the field of play behind the opponent's goal. Likewise a team must not have less than three men, not counting the goalkeeper, on the defense between the center of the field and the boundary of the field of play behind its own goal.

A player who has possession of the ball may pass it in any direction backward, forward, and sidewise. Since this is true, several attacking players usually take up positions mid-field and near the opponent's goal and keep these throughout the game. Their teammates farther back pass the ball to them and they try to work it within scoring distance of the goal. Defense players are told off to guard these attacking players, and so it is usual to see the players scattered about the field in pairs. The defenders watch the movements of the attacking men, while the latter seek to get free of their guards and to take up positions advantageous to an attacking movement.

The ball may be kicked or struck with the crosse, but no one except the goalkeeper may handle the ball. The goalkeeper may block the ball with his hands, but is not allowed to throw it.

Although it is possible to throw the ball with the crosse 90 to 100 yards, which is practically the entire length of the field, long throws are seldom tried. In this game, as in basketball, a short-pass attack generally gains more in the end than does a series of long passes. So a player who has the ball usually holds it in the net of his crosse and runs forward with it toward a teammate and attempts to pass it to him. If the movement is successful, the teammate receives the ball in his crosse and races toward another member of the team with it, until finally the ball is advanced far enough down the field for some member of the team to make a trial for goal. More often than not, however, a man running with the ball will be checked by an opponent. A defending player checks a man with the ball by throwing his body against him. He is not permitted to run into him from behind or to leave his feet and dive in front of him or to strike him below the

knees or trip him. Neither may he hit the man carrying the ball with his crosse.

Several Eastern universities have lacrosse teams which compete in inter-collegiate matches with the teams of other schools. Two universities at which this peculiar combination of football, basketball, baseball, and hockey is played are Johns Hopkins and the University of Maryland.

(Turn back to page 11 and answer the questions.)

You should be able to read material of the kind used in the test at a rate of at least three words per second and still get the thought well enough to answer the majority of the questions. If your rate is less than three words per second, you are reading too slowly; in fact, if you wish to equal the average rate for the high school you should try to achieve a speed of about four words per second. On the other hand, if you read the test as fast as five or six words per second and made a low score on the questions, you should cut down your speed to a rate at which you understand well the material covered.

Even if you read the test material at a rate of four or five words per second and made a high comprehension score, you should not allow this good record to cause you to become complacent and indifferent about your rate of reading. You may be one of those fortunate people who have the ability to read considerably faster than the average without sacrificing understanding. In the exercises which follow try as hard to increase your rate (and still get the thought) as you would try if you were a slow reader. You will find the ability to read rapidly and accurately one of your greatest assets in high school and college.

Do not try at this time to increase your speed of reading study materials. An increase in rate of studying will come as a natural result of improvement in comprehension, which will be taken up later in the book. Your purpose at the present time is to build up your rate of reading stories and other easy material so that you can do a greater amount of reading for enjoyment in a given time.

You will now be given some suggestions for increasing your rate of leisure-time reading outside of class, after which you will have an opportunity to practice speed of reading several stories in class.

Suggestions for a Self-Help Program in Increasing Speed of Reading

1. Begin practicing rapid reading on easy material. Narrative material is probably best at the start.

2. Try to avoid pronouncing the words to yourself. One who pronounces each word cannot read more rapidly than he can say the words. It is not enough to avoid lip movement, because vocalization may occur in the throat even when the lips do not move.

3. Endeavor to read whole phrases at a glance. In reading, your eyes do not move continuously along a line; they stop several times on each line and the actual reading occurs during those pauses. If you look at each word individually, the number of pauses will be so great that your reading will be slow. You can learn to take in several words at a glance, so that your eyes will not need to pause more than four or five times to a line in reading material of average difficulty.

4. Try to get the central thought of each paragraph without careful reading of every word or even every sentence. The main idea is ordinarily stated in a topic sentence, which is usually the first sentence in the paragraph. If this is clearly understood, the material in the paragraph that is supplementary to the main idea can usually be read very rapidly.

5. Learn to adapt your rate of reading to the difficulty of the material and to the purpose you have in mind. Some material is so hard that you must read it slowly and thoughtfully. To do otherwise is to fail to understand and thus to defeat the whole purpose of reading. Other material will be so easy that you can frequently skim over paragraphs or even whole pages without loss of comprehension.

6. Do not expect to achieve large gains immediately. It takes time to form new habits of reading and to fix them so that they will stay with you indefinitely. You will almost certainly see significant improvement in rate within a few weeks if you practice consistently. You should continue to practice speed of reading short stories, novels, and other interesting material regularly for a period of at least two months.

Instructions to Be Followed When Testing Rate of Reading

1. Test your own rate of reading before you begin practicing to improve speed and once a month thereafter.

2. In testing your rate of reading, choose an interesting book and select a passage where the pages are relatively full — that is, where they are not broken to an exceptional degree with conversation. It is difficult to count lines on pages that contain many short, choppy paragraphs.

3. Read exactly ten pages without looking off the book. Before you begin reading, mark the place at which you are going to stop.

4. Note the time in minutes and seconds at which you begin. Note the time immediately after you stop reading. As soon as you have finished reading, make a record of the time begun, the time finished, the number of lines read, and the lines read per minute.

5. After a short rest repeat the procedure, reading exactly ten additional pages and recording rate in the same way. (You are advised to do this twice in order to insure greater reliability in the record of rate.)

6. Read as rapidly as you can, but be sure that you understand what you are reading. That is, force yourself to read rapidly and understandingly.

7. Do not reread even though you do not understand. Make yourself understand so that repetition will be unnecessary.

8. After you have practiced rapid reading for one week, test yourself again in the same way, using material that you think is about equal in difficulty to the material you used in the first test. Repeat this procedure once each week.

Keeping Records

1. Time yourself carefully and keep records accurately. If records are not accurately kept, you will be deceived about your progress.

2. Use a form like the one shown on page 17. It will be helpful to copy the heading on a page in your notebook where you can find it easily. The same page can be used for several weeks.

3. To find the amount read, count the number of whole lines on each page. Estimate parts of lines. Record total number of lines in the ten pages and divide this number by the time used to get the number of lines per minute.

4. This record kept by you over a period of several weeks will furnish valuable evidence about your improvement in rate of reading. Your scores on speed tests given in class will supply another kind of evidence. Considered together, the two kinds of evidence will indicate the amount of progress you make.

Reading Practice in Class

Read one of the following selections each day until you have finished them. The number of words in each is printed at the end of the selection. Keep time accurately. At the end of each day's

reading, record the number of seconds required and the words per second. Strive for a rate of at least four words per second.

At the end of each selection there are a few questions on the reading. If you read understandingly, you should not fail on more than one question in each set.

Form for Recording Reading Rate

DATE	AUTHOR AND TITLE OF BOOK	TIME BEGUN	TIME FINISHED	LINES READ	LINES PER MINUTE

DEPARTURE

BY RICHARD HENRY DANA

The fourteenth of August was the day fixed upon for the sailing of the brig *Pilgrim* on her voyage from Boston round Cape Horn to the western coast of North America. As she was to get under way early in the afternoon, I made my appearance on board at twelve o'clock, in full sea-rig, and with my chest, containing an outfit for a two or three years' voyage, which I had undertaken from a determination to cure, if possible, by an entire change of life, and by a long absence from books and study, a weakness of the eyes, which had obliged me to give up my pursuits, and which no medical aid seemed likely to cure.

The change from the tight dress coat, silk cap, and kid gloves of an undergraduate at Cambridge, to the loose duck trousers, checked shirt and tarpaulin hat of a sailor, though somewhat of a transformation, was soon made, and I supposed that I should pass very well for a jack tar. But it is impossible to deceive the practiced eye in

these matters; and while I supposed myself to be looking as salt as Neptune himself, I was, no doubt, known for a landsman by everyone on board as soon as I hove in sight. A sailor has a peculiar cut to his clothes, and a way of wearing them which a green hand can never get. The trousers, tight round the hips, and thence hanging long and loose round the feet, a superabundance of checked shirt, a low-crowned, well-varnished black hat, worn on the back of the head, with half a fathom of black ribbon hanging over the left eye, and a peculiar tie to the black silk neckerchief, with sundry other minutiae, are signs, the want of which betray the beginner, at once. Beside the points in my dress which were out of the way, doubtless my complexion and hands were enough to distinguish me from the regular *salt*, who, with a sunburnt cheek, wide step, and rolling gait, swings his bronzed and toughened hands athwart-ships, half open, as though just ready to grasp a rope.

"With all my imperfections on my head," I joined the crew, and we hauled out into the stream, and came to anchor for the night. The next day we were employed in preparations for the sea, reeving studding-sail gear, crossing royal yards, putting on chafing gear, and taking on board our powder. On the following night, I stood my first watch. I remained awake nearly all the first part of the night from fear that I might not hear when I was called; and when I went on deck, so great were my ideas of the importance of my trust, that I walked regularly fore and aft the whole length of the vessel, looking out over the bows and taffrail at each turn, and was not a little surprised at the coolness of the old salt whom I called to take my place, in stowing himself snugly away under the long boat, for a nap. That was a sufficient lookout, he thought, for a fine night, at anchor in a safe harbor.

The next morning was Saturday, and a breeze having sprung up from the southward, we took a pilot on board, hove up our anchor, and began beating down the bay. I took leave of those of my friends who came to see me off, and had barely opportunity to take a last look at the city and well-known objects, as no time is allowed on board ship for sentiment. As we drew down into the lower harbor, we found the wind ahead in the bay, and were obliged to come to anchor in the roads. We remained there through the day and a part of the night. My watch began at eleven o'clock at night, and I received orders to call the captain if the wind came out from the westward. About midnight the wind became fair, and having called the captain, I was ordered to call all hands. How I accom-

plished this I do not know, but I am quite sure that I did not give the true hoarse, boatswain call of "A-a-ll ha-a-a-nds! up anchor, a-ho-oy!" In a short time everyone was in motion, the sails loosed, the yards braced, and we began to heave up the anchor, which was our last hold upon Yankee land. I could take but little part in all these preparations. My little knowledge was all at fault. Unintelligible orders were so rapidly given and so immediately executed; there was such hurrying about, and such an intermingling of strange cries and stranger actions, that I was completely bewildered. There is not so helpless and pitiable an object in the world as a landsman beginning a sailor's life. At length those peculiar, long-drawn sounds, which denote that the crew are heaving at the windlass, began, and in a few moments we were under way. The noise of the water thrown from the bows began to be heard, the vessel leaned over from the damp night breeze, and rolled with the heavy ground swell, and we had actually begun our long, long journey. This was literally bidding "good night" to my native land.

Number of words, 874

Number of seconds -----

My rate for this selection ----- words per second

To check the accuracy of your reading answer these questions:—

1. State the starting point and the destination of this journey.

2. Why was Mr. Dana going on this voyage? -----

3. Name two ways by which a seaman would know that Dana was inexperienced. -----

4. What did Dana do on his first watch? -----

5. What delayed the vessel from sailing for a time? -----

FACE TO FACE WITH LINCOLN ¹

BY WILLIAM O. STODDARD ²

Edited by William O. Stoddard, Jr.

After I secured a good boarding house I went to my desk at the Department of the Interior. A large pile of patents had accumulated and I began to sign the President's name at the rate of about nine hundred times *per diem*. Shortly I received orders to transfer myself to the correspondence desk in the northeast room of the White House. At first I had to make visits to my old office to sign patents, but that was ended by an order to have them all sent up to the White House, for my presence there was needed hourly.

The Business of Private Secretary, *per se*, was pretty well absorbed by Nicolay and Hay, but there were odd days when I had to go over and take Nicolay's place in the opposite room. That gave me more than a little instruction. Among other things, I learned that the House and Senate did not recognize any individual, but knew the Private Secretary only by the practical fact of his bringing a message from the President. It was therefore an important day for me when I proudly appeared at the doors of the Houses and was led in to be loudly announced to the Vice President and the Speaker as "The President's Private Secretary with a Message." From that hour onward, by rule, I was free of the floor of both houses.

I doubt if there was any spot in the United States in those days, outside of a battlefield, that was more continually interesting than was the correspondence desk of the Executive Mansion. I took pains, at one time, to strike an average of the number of daily arrivals, other than newspapers, and was surprised to find that it was not far from two hundred and fifty. These were of every imaginable character, with quite a number that could not be reasonably imagined. The newspapers themselves were interesting. The majority of them contained marked columns, — editorials or letters, — abusive, complimentary, or advisory, which the authors fondly hoped might reach the eyes of the President. They did not do so. At one time he ordered me to make a daily digest of the course and comments of the leading journals, East and West, and I made one. It was wasted work and was discontinued, for Mr. Lincoln never found time to spend an hour upon those laborious condensations.

The letters were a study. Large packages of documents were

¹ From the *Atlantic Monthly*, March 1925.

² Secretary to Lincoln.

all the while coming, relating to business before one or another of the departments. Some were in law cases. Some were in relation to claims. In any event, it was my duty to know where they properly belonged and to endorse them with the necessary reference from the President, favorable or otherwise. There was a river of documents relating to appointments to office and these too were referred to the President, except such as belonged in my custody. The larger number of the epistles belonged in one or another of the two tall wastebaskets which sat on either side of me, and their deposits were as rapid as my decisions could be made. It had to be swift work. It did seem to me as if the foulest blackguards on earth had made up their minds that they could abuse the President through the mails, and they tried to do so. Added to these were the lunatics.

One day I and my paper cutter and my wastebaskets were hard at work when in came a portly, dignified, elderly man who sat down near me while waiting for an audience with Mr. Lincoln. He appeared to be some kind of distinguished person, perhaps a governor or something of that sort, and he watched me with an interest which evidently grew upon him. He became uneasy in his chair; he waxed red in the face. At last he broke out with:—

“Is that the way you treat the President’s mail? Mr. Lincoln does not know that! What would the people of the United States think if they knew that their communications to their Chief Magistrate were dealt with in this shameful manner? Thrown into the wastebasket? What does Lincoln mean? Putting such a responsibility into the hands of a mere boy! A boy!”

I had been all the while watching him as he fired up. Now there had been an uncommonly dirty mail that morning and I had put aside as I opened them a number of the vile scrawls. My critic had risen from his chair and was pacing up and down the room in hot indignation when I quietly turned and offered him a handful of the selected letters.

“Please read those, sir,” I said, “and give me your opinion of them. I may be right about them. Do you really think that the President of the United States ought to turn from the affairs of the nation to put in his time on that sort of thing?”

He took the awful handful and began to read, and his red face grew redder. Then it was white with speechless wrath. Perhaps he had never before perused anything quite so devilish in all his life.

“You are quite right, sir,” he gasped, as he sank into his chair

again. "Young man, you are right! He ought not to see a line of that stuff! Burn it, sir! Burn it! What devils there are!"

There came other curiosities, one after another, until my room looked like a gunshop. On my table at one time were specimens of steel cuirasses, designed for the loading-down of our volunteers on forced marches in hot weather. Another item was a devilish kind of hand grenade, made to burst on striking and to scatter bits of iron in all directions. Swords were on hand in several patterns and so were various descriptions of cannon. Mr. Lincoln was really deeply interested in the gunnery business and had ideas of his own far in advance of some which were entertained by a few venerable gentlemen in the War Department.

"Stoddard," he said one evening, "they say you are a pretty good marksman. I want you to be here early tomorrow morning; say half-past six. We'll go out to the Mall and try some of these guns."

The Mall is the wide grassy slope from the White House grounds to the Potomac. Out in the middle of it was a huge pile of old building lumber.

The weapon assigned to me was a breechloader made over from an old Springfield smoothbore musket. The new arrangement was a kind of screw twist and was fitted somewhat loosely. It carried the old cartridges, of which he brought a supply. His own gun was a well-made affair, resembling the Spencer carbine.

A hundred yards were paced off and a target was set against the lumber. We took turns in firing and I soon discovered two things. One was that the old Springfield barrel carried first-rate and the other was that Mr. Lincoln was anything but a crack shot.

The fact that Mr. Lincoln was a total-abstinence man was well known in Illinois, but not so well elsewhere. Of that fact I received a somewhat peculiar illustration. Very naturally it was understood all over the country that the Executive Mansion was a place of necessarily expensive hospitality. It may have been with this idea in their heads that several of his admirers in New York clubbed together to send him a fine assortment of wines and liquors without letting him know precisely from whom it came. It was an altogether unexpected kind of elephant and Mrs. Lincoln at once sent for me in a good deal of a quandary as to what she was to do. I went down to look at it, but all I could discover was that the assortment was miscellaneously generous.

"But, Mr. Stoddard," said Mrs. Lincoln in evident dismay, "what is to be done? Mr. Lincoln never touches any and I never

use any. Here it all is and these gentlemen — what is to be said to them?"

I had to laugh at her discomfiture, but advised that the only course I could see was to acknowledge the gift in due form to the only address that was provided. As for the wines and liquors, she had better send them to her favorite hospitals and let the nurses and doctors take the responsibility of their future.

"That's what I'll do!" she exclaimed, and that was the end of it, for she was positive that her husband would not allow it to remain in his own house.

I was sitting at my work one evening when the door opened and Mr. Lincoln came in. "I reckoned I'd find you here. I am going to the theater to see Hackett play Falstaff, and I want you to come with me. I've always wanted to see him in that character. Come to my room. It's about time to go."

I was already in evening dress. We went over into his office and I believed that he was all the while trying to put away from him his load of thoughts. If he had landed his cares upon the Cabinet table they would have been stacked ten feet high. I do not now remember anything else that took place until we were seated in the executive box at the theater. There were some persons, even then, who criticized the President severely for his heartlessness in ever going to a theater or listening to music at a time when the affairs of the nation required his devotion. They were represented at Ford's that night in a peculiar and offensive manner which would have given them complete satisfaction. The house was crowded and there were many soldiers in uniform who had obtained furloughs for an evening's relief from the dull monotony of camp life.

Hackett had not yet made his appearance when there came a brief and unexpected experience. One of the President's critics had a seat back toward the entrance. He arose upon his feet, and shouted out:—

"There he is! That's all he cares for his poor soldiers!" And other words were added which I cannot now recall.

The President did not move a muscle, but a soldier instantly sprang up, declaring vociferously:—

"De President haf a right to his music! Put out dot feller! De President ees all right! Let him haf his music!"

There was a confused racket for a few seconds and then the luckless critic went out of the theater, borne upon the strong arms of several others in uniform who agreed with their German comrade.

"Stanton says this is the darkest of the war. It seems as if the bottom had dropped out," John Hay called into my room one eventful day.

The Army of the Potomac, after its weary history on the Peninsula, had been re-enforced and put under the command of "Fighting Joe" Hooker. It is of no use here to put in any mention of the difficulties and jealousies, or even of the military errors, which were said to have interfered with the efficiency of that magnificent army. It is enough to say that it fought the battle of Chancellorsville splendidly, heroically, and that it was defeated, as many a gallant army has been. The losses on either side were severe. I recall those of the Confederates at about twelve thousand, "killed and wounded, and prisoners." The figures were appalling. That was an awful day in Washington. In the minds of all were the protests and the mourning which would quickly come down from the North for this one more lost battle and for its dead. I remember that upon my table, that very day, lay a perfect mass of letters, from friends and foe, telling the discontent, the anger, the despondency, of the American people, and I had not wished to tell the President one word of their contents. The whole city seemed dead that day. Men and women went hither and thither as usual, but there were no crowds lingering around the telegraph bulletins. Men came and looked at them and shook their heads and walked away. At the White House it was as still as the grave. My mail was a large one. I had been hindered greatly by other duties and it had accumulated, compelling me, as it often did, to toil on into late hours.

I had been out to my dinner long ago. I do not know what had become of Nicolay and Hay. My door was open, however, and at last I saw men come out of Lincoln's office and walk slowly away. I recall Seward, Halleck, Stanton, but after they had departed I believed myself to be alone on that floor of the Executive Mansion except for the President in his room across the hall. It was then about nine o'clock, for I looked at my watch. It seemed as if the rooms and hall were full of shadows, some of which came in and sat down by me to ask what I thought would become of the Union cause and the country. Not long afterward a dull, regularly repeated sound came out of Lincoln's room through its half-open door. I listened, listened, and became aware that this was the measured tread of the President's feet, as he walked steadily to and fro, up and down, on the farther side, beyond the Cabinet

table, from wall to wall. He must have been listening to a great many weird utterances, as he walked and as he turned at the wall at either end of his ceaseless promenade.

Ten o'clock came and found me still busy with my papers, but whenever I paused to endorse one of them I could hear the tread of the feet in that other room. The sound had become such a half-heard monotony that when, just at twelve o'clock midnight, it suddenly ceased, the silence startled me into listening. I did not dare to go and look in upon him, but what a silence that was! It may have continued during many minutes. Then the silence was broken and the sound of the heavy feet began again. One o'clock came and I still had much work before me. At times Mr. Lincoln's pace quickened as if under the spur of some burst of feeling.

Two o'clock came, for I again looked at my watch, and Lincoln was walking still. It was a vigil with God and with the future, and a long wrestle with disaster and, it may be, with himself — for he was weary of delays and sore with defeats. It was almost three o'clock when my own long task was done and I arose to go, but I did not so much as peer through the narrow opening of the President's doorway. It would have been a kind of profanity. At the top of the stairway, however, I paused and listened before going down, and the last sound that I heard and that seemed to go out of the house with me was the sentry-like tread with which the President was marching on into the coming day.

I went home weary enough, but did not go to bed. I remember taking a bath and then a breakfast at Gautier's restaurant on the avenue. My table was still heavily loaded and I knew fresh duties were at hand. It was therefore not yet eight o'clock when I was once more at the White House, letting myself in with my latchkey. It was a bright sunlit morning, without a cloud in the sky.

On reaching the second floor I saw the President's door wide open and looked in. There he sat, near the end of the Cabinet table, with a breakfast before him. Just beyond the cup of coffee at his right lay a sheet of foolscap paper, covered with fresh writing in his own hand. They were the orders under which General Meade shortly took Hooker's place and marched on to Gettysburg. That long night vigil and combat had been a victory, for he turned to me with a bright and smiling face and talked with me as cheerfully as if he had not been up all night in that room, face to face with — Chancellorsville.

Number of words, 2678

Number of seconds -----

My rate of reading this selection ----- words per second

Check your accuracy by answering these questions : —

1. What was the writer's official position? -----
2. What two kinds of mail came daily to the White House?

3. What two kinds of letters came? -----

4. What reason was given for not letting Lincoln see some of
these? -----
5. Did Lincoln believe in total abstinence? -----
6. What became of a gift of wines? -----

7. For what act did a soldier criticize Lincoln? -----

8. What was Stoddard doing the night he stayed late at his
office? -----
9. What was Lincoln doing that same night? -----

10. What did Lincoln accomplish that night? -----

THE TRADE WIND ¹

BY CORNELIA MEIGS

David Dennison lounged in the window seat, with his elbows on the sill, looking out into the gathering darkness of the garden and wondering idly as to just what moment would bring the heavily moving Sabbath day to an end. Sunset, so he had always been told, was the close of the Puritan day of rest; but who was to know when it was sunset, with the west so banked with mounting clouds? Flashes of lightning were already beginning to play between the rolling thunderheads, and dull mutterings had, for some time, been sounding from afar.

Perhaps his father had sat in the same deep recess of the window, in his own restless youth, and had chafed, as David was doing, for the strict Sabbath to draw to a close. And, doubtless, his father before him! Four generations of Dennisons had been brought up in the old house, whose sturdy timbers had been hewn when the New England forests still came down to the sea, and when the colony of Massachusetts was yet young. The spirit of adventure and the love of freedom which had carried the first Dennison across the water had always fought bitterly with the sober Puritanism which had also reigned in that stout voyager's heart. The same struggle had gone on in most of his children, with the old Puritanism developing, as the generations passed, into a vehement passion for political liberty. Change was now in the air, such great change as David, in the heedlessness of youth, was too blind to realize to the full. He thought that it was only the habit of querulous talk that made his Aunt Candace say — by his own computation — ten thousand times within the last few months: —

“Eh, dear, these distressing modern ways! This talk of freedom — this abuse of good King George and his councilors, when we all know they are doing their best! Some may call the treasonable talk liberalism, but I call it the work of the devil. The enemy of all men is going about like a roaring lion amongst us, these days!”

So thought timid maiden ladies, and even folk of sturdier mold, in the Year of our Lord seventeen hundred and seventy-three.

The diamond-paned windows stood open to the lifeless air of a garden as trim and orderly as was the room within, a room where the straight mahogany furniture had always stood in stiff order

¹ From *The Trade Wind* by Cornelia Meigs. Reprinted by permission of Little, Brown & Company.

against the walls, and where the heavy curtains had always been tied back in exactly the same folds. And yet the room, for all its unchanging soberness, had housed, in father and son, two such wild and restless spirits as seemed ready, sometimes, to burst the very four walls, with their longing for life and adventure. And the garden — at least the garden reached down to the water, where, at the harbor's edge, the rising and falling tide lapped against the sea wall.

"Nothing happens, nothing ever happens!" David kept repeating to himself. It was the refrain of his turbulent dissatisfaction, summing up his discontent, not only with the long, dull Sabbath day which was about to end in storm and rain, but with all the years of his life which had gone before, peaceful, well-guarded years which had suited him not at all.

Swinging his long legs over the sill, he slipped through the window and dropped upon the path below. The heavy air was sweet with the last June roses, and, as he passed the little garden house, sweeter still with the honeysuckle which dropped its long garlands over the closed and bolted door. Once David's father had used the quaint, green-shuttered little building for an office; but now the place was still and empty, with weeds and flowers spreading over the worn stone steps where so many feet used formerly to come and go. David, as he passed down to the waterside, looked the other way, that he might not see the locked door. Although the news of his father's death was now months old, he still could not bear the reminder of the closed garden house.

The Sabbath was surely over now; for the garden had grown so dark that he could not see the water that washed against the foot of the timbered steps. The storm had rolled up overhead, and the pattering rain had begun to fall. David liked to feel it on his face as he leaned against a juniper tree and tried to look through the blackness at the rising tide below. His restless thoughts were still repeating the same refrain, "Nothing ever happens!"

A sudden flash of lightning rent the dark about him, and showed to his amazed eyes such a startling sight that he could never remember hearing the clap of thunder which must have followed. Six or seven men were coming across the path which slanted across the lower corner of the garden, men with sea-beaten faces, this one with a red handkerchief tied around his head, that one with an unsheathed cutlass in his hand. The noise of the rain drowned the crunching of their heavy boots, as they tramped along the smooth gravel of the path. They were a rough-looking company, all in seamen's

garb, and worn and tattered garb at that. They carried in their midst some one of a different order, a young man whose drawn face was as colorless as the fine linen of his open shirt. At every step, his head jerked limply against the arm of the man who supported his shoulders, and his own arm, in a torn sleeve, hung down so lifelessly that one hand trailed along the wet margin of the walk. One of the men stepped on the limp, dragging hand with his heavy sea boot, making David wince; but the unconscious face resting against the dark shoulder gave no sign.

The vision came and was gone in an instant; nor did any second flash follow to reveal more. David, as white-cheeked as the limp, stricken youth who had been carried past, could only stand staring into the darkness, listening to the vague shuffle of feet as the men bore their burden down the steps. He heard the sound of a boat grounding on the bit of sand below the sea wall; he heard the men wading in, to push off. Then came the grinding of rowlocks as the craft moved away with her heavier lading; finally the dull creak and splash of the oars were lost in the louder noise of the drumming rain.

After waiting some little time, for he knew not what, David walked back to the house, lifted himself in through the low casement, and closed the window, since the rain was splashing on the sill. He lit the candle on the table and went back to draw the curtain. The thunderstorm was going by, though the rain still fell steadily. The last flash of lightning lit the garden again, showing only the wet lilac bushes and the storm-beaten roses. Yet even after that was gone, and he could see merely the dim reflection of his own face showing ghostly in the small-paned window, David still stood looking out.

Number of words, 1210

Number of seconds -----

My rate of reading this selection is ----- words per second

Test the accuracy of your reading by answering these questions:—

1. What day of the week was it? -----
2. Had the Dennisons lived in the house long? -----
3. What suggests the Puritan background? -----

4. Describe the weather. -----
5. Why was David discontented? -----

6. Describe the man being carried. -----

7. Why did David stand looking out after he returned to the
house? -----
8. Does this beginning of the story interest you? -----

LEARN ENGLISH BEFORE YOU GO ¹

BY FRANK LOXLEY GRIFFIN

At this season, when 49,217 Americans are on the point of sailing for the annual summer tour of England, it may not be ungrateful to suggest to them the urgency of a preliminary study of the foreign language spoken over there. Confusion may often be avoided if a traveler knows the language of the country through which he is passing. The American language, to be sure, is partially understood in England, but the wise tourist, aware that this understanding is not universal, will take the precaution of learning at least a

¹ From the *Atlantic Monthly*, June 1932.

few words of the English vocabulary before he ventures into the unknown.

He will then never make the amusing blunder of asking to be directed to a drugstore; he will inquire for a chemist's shop. If he is lost, he will look, not for a "cop," but for a "bobby," and will find him, not on the pavement, but in the road. When found, the bobby will never tell you how many blocks it is to your destination. Rather, he will say: "First turnin' right, second turnin' left, then strite ahead." If the tourist drives an auto, — more properly called a "motor," — he will have difficulty obtaining gasoline; but petrol is available.

A store, one should know, is merely a repository where property is stored, and should not be confused with a shop, which is a mercantile establishment for selling goods. There are no department stores, but there are general or multiple shops. In the ironmongery department one can purchase what Americans ignorantly call hardware; in the turnery department one looks for kitchen furniture. A shop or factory never caters to a special clientele, but may cater for it; one institution is never affiliated with another but may be affiliated to it. A tenant is not the occupant, but the occupier of the building, and he does not rent his quarters — he hires them, or they are let to him. In all of London there are no four-story buildings, but there are a few eight-story buildings. These do not have elevators, but their lifts serve the same purpose. The ground floor, by the way, is not the first floor; that is one stage higher. How strange that we Americans, with our extensive public-school system, should be the only people unable to count floors correctly!

Lacking streetcars, the Londoner may take a tram. Or he may ride in the underground or tube, but obviously not in the subway, which is merely a passage for pedestrians under the street. There are no railroads in England, and the railway trains do not have engineers, brakemen, or conductors. They have engine drivers, of course, and guards to see that the numerous doors are closed before starting, and sometimes a ticket taker. There is no baggage car, but the luggage van suffices. In lieu of a check room or parcel room in the station, there is a left-luggage room. The attendant in charge is rarely a clerk; a clerk is what Americans call a bookkeeper, and his title rhymes with park. To ship freight, consult the goods office of the railway, or engage a motor lorry in place of a truck.

Since there are faster trains in Britain than here, and often longer nonstop runs, one should not be astonished to learn that there are

no reduced round-trip rates. There may be, however, a cheap return, or a cheap circular tour if one is to come back by a different route. The tickets grant no stopover privileges, but they sometimes permit you to break the journey. Tickets for a journey, a play, or an athletic contest are usually not purchased, they are booked at a booking office. One can also book hotel accommodations. An inn or hotel may not charge you for your room, but you will have to pay for bed, bath, and breakfast. The running water is not drawn from faucets, but from taps. A bellhop will never bring you a pitcher of ice water, but a page can usually fetch a jug of iced water.

In restaurants and tearooms, desserts are often missing from the menus, being replaced by a list of sweets. Even cream may hide in that list. The true name of our American corn, one will learn, is maize (with *a* silent), and our wheat is corn.

In England it is better to post one's letters than to mail them. In fact, there are no mailboxes from which mail is collected. The lack of them is not a serious inconvenience since there are numerous letter boxes, which are cleared frequently. Envelopes are rarely sealed — that requires wax; instead, the flap is simply stuck down. The orthography of English names is a real problem for Americans: Lester should be given its correct spelling of Leicester; Beauchamp should not be garbled into Beecham; nor should the Ministry of Labour be dishonored by omitting the *u*.

To the American, English slang is a language almost as foreign as correct English. To tick you off is to put you in your place. To catch him up is to catch up with him. To queer his pitch is to upset him or his plans. To get told off is to receive a reprimand. To get one in a hat is to place him in an embarrassing situation. The frequent exclamations "Really!" and "Quite!" are good English, signifying "You don't say so!" and "Just so!" On no account should they be rendered as "Oh, yeah?" and "Okay, kid!"

The quaint incomprehensibility of the American mind — an inexhaustible puzzle to Britons — has been portrayed by Mr. Kipling; his explanation by means of the fourth dimension, be it remembered, antedated by some years Herr Einstein's introduction of that concept into theoretical mechanics. Imagine the bewilderment of our British cousins when we couple with our unpredictable behavior the strange syllables of an alien tongue. To be sure, the Englishman's sporting blood rises to the occasion, and he strives gallantly to guess at our meaning and make us feel at home. As

well-mannered guests, it behooves us to spare him as much trouble as we can by learning a little English before going over.

Number of words, 1033

Number of seconds -----

My rate in words per second is -----

Give the English equivalent for the following words or expressions:—

- | | |
|---------------------------|------------------------------|
| 1. drugstore ----- | 8. truck ----- |
| 2. gasoline ----- | 9. bellhop ----- |
| 3. department store ----- | 10. American corn ----- |
| 4. elevator ----- | 11. wheat ----- |
| 5. affiliated with ----- | 12. mail one's letters ----- |
| 6. streetcar ----- | 13. put you wise ----- |
| 7. conductor ----- | 14. upset his plans ----- |

The Matter of Print

Do you prefer large print in the books you read? Extra large print? As you frequently will find it necessary to read finer print, it would be unfortunate to allow that to be a stumblingblock. Let's practice reading different sizes of print. If your eyes cannot manage to see the smallest size used, you should see an eye specialist.

Practice reading these selections. Go from the large-lettered paragraphs to the others as they decrease in size. Practice one set and then rest your eyes a moment before going to the next. Ask your teacher or a classmate to keep time to see if you can read the smallest size of print as rapidly as you can the largest print.

IN CHINA ¹

I had lost my way and I had need to ask a policeman for direction. I drew my car up to the curb and waited. The

¹ From "Fragments from a Flower Diary" by Nora Waln, in the *Atlantic Monthly*, July 1934.

policeman was occupied. Dressed in the splendid uniform copied from the city of San Francisco in which the American-educated governor of the town had clad all his republican police, this one was busy. Using his teapot as a watering can, he was watering the phlox which he had placed around his stance on the modern concrete road.

When he had finished, he gave me the information I requested. But before he signaled the permission for me to move on into the traffic he made a statement and asked a question: "There is no day in the year when flowers fail to bless China with their lovely charm," and, "Is this also so in the Outer World?"

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I SAW AN EAGLE ¹

BY GRACE NOLL CROWELL

I saw an eagle with a shattered wing
Fall on a rocky slope, and there he lay
Impotent, tense, a furious feathered thing
Of shock and fierce, incredible dismay.
His eyes were circling fires of topaz light
That burned the heavens with their piercing glare;
His great wings labored, straining out for flight
Once more into the limitless blue air:

Unreachable, those spaces that his strength
Had bridged a thousand times; those chasmed walls
That knew his cries along their breadth and length,
And answered with reverberating calls.
A comrade to the lightning and the rain,
The thunder's mate, the wind's own flying breath,
Humiliated, scornful of strange pain,
As proud as Lucifer, and done to death!

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¹From *This Golden Summit* by Grace Noll Crowell. Reprinted by permission of Harper and Brothers, the publishers.

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Which size of print do you prefer?

Can you read the smallest print as rapidly as the largest print?

Further Practice

In the next chapter, your practice of rapid reading of easy material will be continued. In addition, you will take up another reading skill that is closely related to speed of reading.

Continue your practice in reading rapidly and understandingly in easy materials of your own selection outside class. Be sure to test your rate once a week and to keep a record of progress.

CHAPTER III

CAN YOU SKIM?

In connection with our work in reading rapidly it is well for us to know that there is a kind of reading, called *skimming*, which is especially rapid. Perhaps skimming should not be called reading at all. At any rate, we do not try to get the complete thought. Sometimes we skim in order to find certain facts or ideas that are included in a large body of material. On other occasions, we skim to get a general idea of a book or article when we do not have time to read it carefully.

Can you get the main points of a book quickly yet accurately? Let us see. Go to the library and get a history or a science book and compare it with a textbook in the same subject. Judge the new one in this way:—

1. Read the preface or at least the part of the preface that tells the author's purpose in writing the book.
2. Examine the table of contents to discover the main divisions of thought.
3. Read the first part of each chapter to discover the problem discussed.
4. Look for a summary at the close of each chapter.
5. Read more fully in the chapters that are not clear after this rapid reading.
6. Review the main ideas by glancing through the chapter headings again.
7. How do you think the book compares with your textbook in the same subject? Better? Equally good? Not as good? Why?

Name of book -----

Judge in this way other books, such as biographies, books of travel, and books bearing on your hobby.

We often have to skim a book in the manner that you have just practiced, but we can more easily practice skimming shorter selections. Let us first try to skim for something very definite. In the following article the speed of several different animals is mentioned.

Glance quickly through the selection and count the number of animals (including fish) mentioned. Count each animal only once. Do not try to read the selection; simply find the animals. Your teacher will tell you when to start and will keep time. When you have finished answer the following questions:—

1. How many animals did you find? -----
2. How long did it take you? ----- seconds.

When all the members of the class have finished, you will return to the beginning at a signal from the teacher, and will read the entire selection rapidly. You will record your speed at the end and will answer some questions based on the reading.

SPEED ¹

BY GEORGE W. GRAY

Roy Chapman Andrews tells of a race with a startled gazelle which he surprised on the flat tableland of the Gobi Desert. When the speedometer of his car was registering fifty miles an hour, the gazelle was easily going sixty and in a few minutes had become a rapidly diminishing speck far ahead.

A rabbit has been clocked at thirty-five miles an hour. English foxhounds can travel forty, but the fox usually leads them for many miles. Reindeer have been reported to run fifty miles an hour when pursued.

Winged animals travel faster. Recently an American pigeon flew 300 miles at seventy-one miles an hour. In Europe there is a vulture known as the lammergeier. An officer of the British Royal Air Force saw one of these vultures flying, and started in pursuit. The bird led until the airplane's speedometer reached 110 miles an hour, when the lammergeier gave up the race in a graceful nose dive.

A swallow was taken from her nest under the eaves of a house in Antwerp, carried to Compiègne, 148 miles away, and there released. She was back on her nest in an hour and eight minutes, having flown at the rate of more than 134 miles an hour. It is a profound mystery how this frail bird, which could hide in your coat pocket, can get such speed out of mere muscle power.

Human muscles make a poor showing by comparison. The fastest mile a man has run on foot was raced by Nurmi in 1925, at a rate

¹ From the *Atlantic Monthly*, March 1930. As condensed in the *Reader's Digest*, April 1930.

which figures a little more than fourteen and a half miles an hour; but perched on a camel he has traveled that distance at sixteen miles an hour, and astride a horse at nearly forty miles an hour. Swimming, a man has been able to go a mile at approximately two and a half miles an hour. A whale can propel its huge bulk four times as fast, and a silver salmon parts the water at seventeen miles an hour in sudden spurts. To get the greatest possible speed from human muscles man has had to take to the ice; skating, he has traveled a little better than twenty-three miles an hour.

But these motions are a mere crawl compared with the speeds attained during recent years by means of mechanical devices with metal muscles and electrical nerves and with man as the brain controlling the speed machine. Major Segrave careering over a Florida beach at 231 miles an hour, and Captain Orlebar in his supermarine airplane meteoring off the Isle of Wight at 357 miles an hour, are both a demonstration and a prophecy.

They are a demonstration of what man can do toward annihilating distance when he rides in a vehicle that is nearly all motor. They are a prophecy of superspeeds that in a few years may be commonplaces of travel, when there will be room in the machine and carrying capacity not only for the engine and the engineer, but also for passengers, mail, freight, parlor compartments, dining saloons — all the luxuries of the Limited. Such is the forecast of the experts.

New types of motors will inevitably come. But — remembering the greed of air resistance for power — will it be possible to make motors able to push through the enormous opposition that the air will offer to a craft moving 1000 miles an hour?

But are greater speeds desirable? The rapid success of the air mail is striking evidence that speed of communication is desired by the public. The recent linking up of rail and air lines in passenger transport which brings the Pacific Coast within two days' travel of New York is additional evidence. There is demand for swift transportation of serums, medicines, and relief forces and supplies in time of disaster, and for the quick carriage of perishable commodities, emergency freight, and emergency passengers at all times.

Number of words, 658

Number of seconds -----

My rate in words per second is -----

Test your comprehension with the following questions: —

1. Did Roy Chapman Andrews overtake the gazelle with his car on the Gobi Desert? -----
2. Which travel the faster — running animals or flying animals? -----
3. According to this article which flies the faster — a swallow or a pigeon? -----
4. At what rate was the fastest mile ever run by a man on foot traveled? -----
5. In what way can man travel the fastest through his own muscle power? -----
6. In what way can man exceed the speed of the other animals? -----
7. Does this article lead you to believe that man can now travel as fast as he will ever be able to go? -----

Skim the following paragraph and count the number of different classes of people who had entered Kentucky before Boone.

1. How many classes of people did you find? -----
2. How many seconds did it take you? -----

Probably history does not tell us the names of all the men who entered Kentucky in the early days, but we know there were many who had seen this region before Daniel Boone. There were explorers a whole century before him. Closer to his time there were fur traders and hunters who followed the Ohio River and streams to the south. There were also soldiers and officers who had been given land grants along the Ohio. There were surveyors and agents who represented them and went to these sections over the

mountains to look them over and to survey them. There were trails of other pioneers that Boone followed, trails made by men who had come down from Pittsburgh by boat, entered Kentucky from the north, gone on to Arkansas.

Now let us try skimming that is just a little harder. In the first part of the following selection three inventions of primitive man are described; in the latter part three ideas that originated with primitive man are pointed out. Skim the article as quickly as you can to find the three inventions and the three ideas. Glance through the article for these inventions and ideas; do not read it in the usual sense of reading. Your teacher will tell you when to start and will time your rate of skimming. As you find the inventions and ideas, write them down. Make a record like the following:—

Inventions

1. -----

2. -----

3. -----

Ideas

1. -----

2. -----

3. -----

Number of seconds used in skimming -----

After the entire class has finished skimming, go back to the beginning of the article, start at a signal from the teacher, and read rapidly through the article. You will find some questions at the end to test your comprehension.

INVENTIONS ¹

BY WILLIAM ISAAC THOMAS

Man depends on his mind for his conquest of the world. A human being is not an especially strong animal; nor is he especially swift. When obliged to secure his food by hunting in the forest,

¹ Rollo L. Lyman and Howard C. Hill, *Literature and Living*, Book II, pp. 136-39. New York, Charles Scribner's Sons, 1925.

he is at a great disadvantage as compared with many of the strong and swift animals which he encounters. When he finds that he does not have strength, he devises cunning inventions.

For example, man learned how to capture, by means of traps, strong and powerful animals which he was utterly unable to attack with his unaided strength. For this purpose he took into his service the power that is to be found in the trunk of a young sapling. He cut off this sapling about four feet from the ground and drew the stump back so that if it were released it would give out a powerful stroke. He fastened the stump back with a catch that kept it in position until it was released by a cord which was stretched across the path that the animal would take. Held in a notch of the sapling was a heavy spear, pointed in the direction from which the animal would come as it made its way down to a supply of water. The animal coming through the forest ran into the cord, which in turn released the trigger, and the heavy spear was driven into its breast.

Another example of the inventive genius of primitive man is to be found in the way in which he provided himself with sharp-pointed instruments. Having no teeth that compared in length and sharpness with those of the tiger, he made for himself an artificial "tooth." He sharpened the end of a stick and hardened this sharp point in the fire, or inserted in it a piece of flint. Sometimes, in order to make the weapon still more effective, he collected poison from the tooth of a snake or from poisonous insects or decaying flesh and with the venom poisoned the end of the spear. He could then kill his enemy with even the slightest wound. In this way he not only made himself a substitute for a sharp tooth, but he gave this tooth a destructive power which few animals possess.

Later, man learned how to shoot his sharpened stick from a bow. This means that the strength of a piece of tough wood was added to that of his own hand very much in the fashion in which he used this same kind of strength in the trap which he set for the large animals. The bow and arrow is a natural enough invention when one follows its development from a simple spear, but as contrasted with anything that the animals can do this weapon shows man to be a genius of the highest type.

Animals are not able to think about the things around them as man can. They must have seen sharp sticks and they must have pushed against a young sapling and have experienced the strength of the spring in such a sapling, but they never had the idea that they

could use these natural forces for their own purposes. Man not only saw the forces and materials of nature about him, but he understood how to make use of them.

The whole history of human civilization is a history of inventions and larger mastery of natural forces. We sometimes think of ourselves as very superior to primitive peoples. We do, indeed, have the benefit of a great many tools and machines which they did not possess. Our present advantages come not from superior minds, but from the fact that each generation has added something to the stock of devices that men have learned to employ. The result is that generation after generation has acquired new devices and added them to the stock of inventions until the present is filled with ingenious ways of using all sorts of materials and natural powers.

As a result of the accumulation of experiences, many ideas of early men have been worked out in new ways. For example, the South American tribes have blowguns which resemble in principle our modern guns. The blowgun is a long hollow reed, the power for which is supplied from the lungs of man. When a man blows as hard as he can into one end of the hollow reed, which can be aimed with deadly precision, he sends out a missile from the other end powerful enough to kill.

The principle of the hollow reed is used in the modern world more effectively than among the South American tribes because the energy which was behind the blowgun has been multiplied through the invention of explosives. Furthermore, the hollow reed is no longer the natural reed provided by the vegetable world; it is a steel tube that has been made through the use of minerals which man has learned to take out of the ground and has smelted and cast in his iron and steel foundries. The modern gun is the result of the idea of the reed gun plus many ideas about iron and explosives.

Printing is always thought of as a very modern invention. We find in the histories the statement that this invention did much to bring in the modern period of civilization. However, the idea of stamping a pattern is very ancient. The South American Indians have rubber stamps. They do not use them for office work, as we do in modern life, but for printing on the human body the patterns which they wish to tattoo. The real inventions in modern printing were the making of movable type which could be put together in new combinations and the use of a press instead of a hand stamp.

What has finally been worked out in a huge modern printing establishment is the simple principle known to the South American Indians.

All sorts of devices for communicating at long distances were known to primitive men. When Stanley was making his first journey across Africa, he found that the natives often knew beforehand of his coming. This puzzled him until he learned that they had a system of telegraphing by beating drums. They had a code of signals that would carry for long distances, and by means of this code they let each other know of the approach of a party of civilized men. The principle of signaling is worked out in the modern telegraph system. The use of electricity and copper wire has changed our methods. Indeed, modern methods were quite impossible until both copper and electricity were known to man and mastered by him.

What we mean by saying that man uses his mind in dealing with the world is illustrated by every invention. Each story of the ways in which ideas have been worked out shows why it is important for people to learn from earlier generations. Histories are records of inventions.

The result of all this progress is that man has come to think of the world in a new way. If he sees an animal that he must attack, he does not begin at once to pound and bite and scratch with his fist and teeth and nails. He looks around for a weapon. He finds a sharp stone or he exercises the patience which is required for making a plan. In making his plan of attack he may spend a long time getting everything ready for the final step. For example, the early hunter often lost his game because the animal escaped in the water. He used his mind and built himself a canoe, which in the long run made him very much more successful than he could possibly have been if he had depended on his power as a swimmer. He stripped the bark from a tree, tied the ends together, and later devised a paddle. All this took time and thought, but it paid in the end.

In recent centuries, and more especially in recent decades, this way of meeting one's needs has come to be the common way. Almost everything man does today is done by machinery. The result is that our thinking and our study and our modes of life are influenced largely by the great machines that fill our factories, draw long trains, and make home life comfortable and industry productive.

Number of words, 1497

Number of seconds -----

My rate of reading this selection is ----- words per second

Test your comprehension with the following questions: —

1. How does man make up for his lack of strength in competing
with the other animals? -----
2. The bow and arrow developed from what earlier invention?

3. Do our present advantages over primitive people come about
because our minds are superior to theirs? -----
4. What primitive weapon is made with a hollow reed? ----

5. Is the idea behind printing a modern idea? -----
6. How do the natives of Africa signal to each other? -----
7. What substitute does modern man have for the direct use of
his own muscle power? -----

Skim the following selection to find answers to these two questions: —

1. What was the difference between the aim of Gogettersburg
and the aim of Peterpanville? -----
2. What effect did the difference in aim have upon the two
towns? -----

Wait for the teacher to give you the signal to start. Record the
time that you used in finding answers to the two questions here.
----- seconds.

When all have finished skimming, return to the beginning of the selection, start at a signal from the teacher, and read rapidly through the selection. Answer the questions at the end.

A TALE OF TWO CITIES¹

Once upon a time there were two towns in the same broad rolling country as different as two towns could be. One was named Gogettersburg and the other Peterpanville. As with the characters in morality plays, their names betokened their dispositions. For Gogettersburg was one of those up-and-coming towns whose citizens believe in growth. Its only ideal of a desirable city was a big one. It organized an energetic chamber of commerce and placed at the head of it the town's most energetic citizen, J. Weatherby Grier, and immediately things began to happen. Advertisements appeared in newspapers offering inducements to foot-loose factories. A string of yellow bulletins lined the railroad tracks crying, "You are now entering Gogettersburg, the fastest-growing city in Endymion County. Watch us grow — 20,000 population by 1935."

And Gogettersburg grew. Its population increased. Crowds filled Main Street Saturday afternoons, and rows and rows of cars parked in the public square made it look as though paved with pantasote. The fields and meadows which surrounded the town were crisscrossed with incompleated roads, muddy in wet weather, lined with white stakes, and interrupted here and there by forlorn groups of pine two-family houses of an uninspired design and distressingly alike. Occasionally a new smokestack shot up and added its soft-coal smoke to the pall that hung over parts of the town, for no one was so undiplomatic as to suggest imposing any restrictions on the new industries so diligently sought and hospitably welcomed. They built where and how they pleased, ran spur sidings up to their factory doors, burned soft coal, dumped their waste in the handiest spot, and the yards around the factories were strewn with rusty castings. The river which had once been a feature of the town was covered with an iridescent scum from the chemicals discharged into it.

But Gogettersburg grew bigger and J. Weatherby Grier was complimented on his energy. The local newspapers praised him and his work, published the census figures with discreet additions, and argued with the papers in rival towns over their respective claims.

¹ From the *Atlantic Monthly*, May 1930.

The new inhabitants continued to arrive in detachments, with union cards in their pockets and tightly rolled overalls under their arms. They moved into the monotonous two-family houses, and sometimes moved out again — as when the National Metal and Cornice Works received a better offer from a bigger city.

It was characteristic of the Gogettersburgers always to seek and use the more magniloquent word. They spoke of their town as a city even while it was still a village. Hamlet, village, town, city metropolis, the slope up which every self-respecting American municipality seeks to struggle, shade into one another, and no one knows the invisible line which separates them, just as no one knows when the infant becomes a child, the child a youth, the youth a man. Gogettersburg continued to grow and grow until it crossed that invisible line which separates a large town from a small city. It became more crowded, noisier, dirtier, but each year the census showed bigger figures, payrolls increased, and bank clearings mounted. It was an exact replica of hundreds of other rapidly growing towns, incomplete, sprawly, without plan, its natural beauties desecrated, and with not yet enough so-called improvements to hide the desolation — for all the world like an awkward boy who grows too fast. It had an advertising club, weekly luncheons of Rotary, an imposing but ugly Elks building, and a community chest. It was known as the fastest-growing city in the state.

On the other hand, Peterpanville seemed actually more concerned in preserving the charm of its broad, tree-lined main streets and its wide village green than in filling the surrounding meadows with factories and real-estate developments. The meadows were starred with dandelions in the spring, and the river, the same river that farther on became the sewer for Gogettersburg's factory waste, was here a winding mirror for overarching willows. About the time that Gogettersburg established its chamber of commerce Peterpanville organized a town-planning commission, but it was called the Committee on Beauty. This committee was not interested in mere size. There were forms of growth. Nature had been kind to Peterpanville. Its broad shady streets were sentineled by arcades of ancient elms, behind which stood old houses of the type called Georgian Colonial, lived in so long that they had become homes. Most of them had been skillfully modernized to close the gap between our ancestors' standards of living and our own, but outwardly they continued to compose the picture that was Peter-

panville. It was the aim and purpose of the Committee on Beauty to preserve as much as possible of the natural charm of the town.

In spite of its determination not to grow up after the model of its enterprising neighbor, the population of Peterpanville increased. The new inhabitants did not arrive in neat batches of workmen. They came one by one in the course of nature. Peterpanville preferred the stork to the chamber of commerce. Such new arrivals were gradually assimilated into the life of the town without distorting it, and even though they went away as they grew up they always came back again. Peterpanville was their home town.

Gogettersburg's ideal was numbers; Peterpanville's, individuals. Between them they split the popular slogan "Bigger and Better" — Gogettersburg getting bigger, Peterpanville better. The Committee on Beauty paraphrased the famous prayer: "Make others great; let this be a good place to live." And it was. When Gogettersburg secured a new factory, Peterpanville added a park. It preferred a vista to a spur track. Instead of putting more smokestacks in the air it put telephone wires underground. It had a community house instead of an Elks Club, and the high-arched stone bridge across the river gave it more satisfaction than all the new clayey suburbs of its neighbor. Its school was famous, and the children could walk the streets with little danger from motor cars, for the state road had been carried clear around outside the town, with a parked and shaded drive connecting it with Peterpanville's high street.

But in spite of everything Peterpanville grew — not so rapidly as Gogettersburg, but with that surer growth in which each new unit is added because of its fitness. The fame of Peterpanville spread beyond its state. It became known as the City Beautiful, but the phrase smacked too much of the city booster to be adopted by the townspeople. Visitors who came to inspect the industrial activity of Gogettersburg nearly always stopped over to view the charm of Peterpanville. Some sought to remain and were informed by the Committee on Beauty concerning what the newcomers were allowed to do in the way of tearing down and building up. If they accepted these restrictions, then they were the kind of people Peterpanville wanted.

And so the broad shady streets gradually extended farther into the green meadows, and the new houses somehow acquired the atmosphere of the old with their lawns, trees, and gardens. Most of the newcomers who were making Peterpanville grow in spite of

itself were from Gogettersburg. They were the merchants and manufacturers who found they could live in Peterpanville and go back and forth by motor car between their work and their homes. One of the most gracious of these new houses, standing on an eminence just outside the town where it commanded a view of the winding river and overarching willows, was acclaimed by all as a most satisfactory addition to Peterpanville's beautiful homes. It belonged to J. Weatherby Grier, the man who put Gogettersburg on the map.

Number of words, 1275

Number of seconds -----

My rate in words per second is -----

Test your comprehension with the following questions: —

1. In which town was J. Weatherby Grier a leader? -----

2. In which town did Mr. Grier build his home? Why? ----

3. What kind of people were attracted to Gogettersburg?

4. What sort were attracted to Peterpanville? -----

5. Do you think that these towns actually existed? -----

6. Do you think that this story has a purpose? If so, what?

Read the following paragraph to discover three results of this experience of Boone's: —

WITH BRADDOCK'S ARMY

When Daniel Boone lived in North Carolina, he was one of the frontiersmen who served in Braddock's army. Boone drove a baggage wagon and shod the army horses. Since Braddock knew

nothing of the way Indians fought, he tried to take his army through the frontier wilderness. In the ravine of Turtle Creek near Pittsburgh, the Indians, under French officers, attacked the train of baggage wagons and killed many drivers. Boone, however, quickly cut the part of the harness that joined the horses to the wagon, mounted one of the horses, and escaped. This flight to safety was one of many narrow escapes he experienced during his life. This experience taught him something about war and also made him long to explore new regions. Furthermore, it brought him in contact with John Finley, who told him about a land west of the mountains, now Kentucky.

Number of words, 143

Number of seconds -----

My rate in words per second -----

Results of this experience: —

1. -----

2. -----

3. -----

Test of Reading Speed and Comprehension

Directions. — When the teacher gives the signal look at page 51. Most of that page contains some questions printed upside down. Pay no attention to these, but look at the *bottom* of the page where there are two or three lines right side up. The teacher will read these lines orally and you will read them silently. When the end of the last line is reached, the teacher will stop reading and you will turn to the next page and continue to read. From time to time the teacher will say "Mark." Put a circle around the word you are reading when that signal is given and *keep right on reading*. When you finish reading, turn back to the page containing the questions, turn the page around, and answer the questions based on the exercise. Do not read any part of the material more than once. Read as fast as you can read *understandingly*, but no faster, as *you cannot answer the questions unless you know what you have read*. If you have any questions, ask them now.

(Wait for the signal to turn to the next page.)

(If a statement is true, place T in the parenthesis; if false, F)

TRUE-FALSE QUESTIONS

1. This game is known as "Cherokee ball." () 1
2. It is the chief feature of the annual fairs which the Cherokee Indians hold. () 2
3. It is a very exciting game. () 3
4. Preparations for the game are highly formal. () 4
5. On the night before a game, the players sleep as many hours as they can in order to be in the best possible playing condition. () 5
6. There are twelve players on a team. () 6
7. The captain leads in making preparations for the game. () 7
8. The magic number of the Cherokees is ten. () 8
9. The playing field is about the same size and shape as a football gridiron. () 9
10. The players wear heavily padded suits. () 10
11. The ball used in this game is about the size of a baseball. () 11
12. The object of the game is to get the ball across the opposing goal. () 12
13. Practically the only rule is that a player cannot catch the ball with his racket. () 13
14. After each goal is scored, there is an intermission of two minutes. () 14
15. In this game, slugging, kicking, and butting are fouls. () 15
16. Each captain carries a hickory switch with which he drives his players to greater efforts. () 16
17. The Indian spectators watch the game in silence. () 17
18. The Indian fan will bet on his team. () 18
19. After the game, the winning side holds a great celebration. () 19
20. Other sports in which the Cherokees engage are archery trials and blowgun contests. () 20

AMERICA'S OLDEST AND ROUGHEST BALL GAME ¹

Up goes the ball in the center; the game is on. One player hits it with his racket, and it soars far down the field. A knot of excited players gather around it. One scoops it up in his racket and starts to run. Two

¹ From the *Literary Digest* for December 8, 1928.

opponents leap on him in a way that would make a college football coach gasp and he goes down with a crash, the ball flying from his grasp. This is not the well-known American game that we are watching, but it is an American game, the oldest ball game in the country. It is known as "ball play," and is greatly favored to this day by the eastern Cherokee Indians in the Great Smoky Mountain regions. Baseball is perhaps the great national sport and football has its thrills; but for real downright excitement, heated combat, and general all-round roughness, no game can beat this oldest form of athletic competition on the continent.

This ball game is the chief feature of the annual fairs which these Indians hold, and is more strenuous than any of our modern athletic contests. It seems to be composed of the more exciting elements of football, baseball, lacrosse, and plain murder. The young brave who indulges in it seldom recovers completely from its effects for many days.

The game, up to the moment play actually begins, is a highly formal affair. Preparations begin weeks in advance, when various clans and tribes pick their best teams and drill them for the combat. On the night before the game, a team will retire to a forest glade and begin the ceremonial dances and purification rites that must precede the actual sport.

All night long the players — there are ten on a team — dance about the campfire, chanting a wailing, lugubrious chant that was old when London was a hamlet. The medicine man leads the chanting, shaking a gourd containing seven pebbles as a charm. Now and again the dancing and chanting stop at a signal from the medicine man, and the party goes down to a stream to dip their "ball play" paddles in the water, while the medicine man invokes the spirits of the stream to help them. Then they return to the campfire and resume their incantations. Then a player takes seven steps in the direction of the opposing team's camp and emits a strident bloodcurdling challenge seven times, seven being the magic number of the Cherokees.

At dawn a runner goes forth with a bowl of rabbit soup, which he sprinkles in seven places across the path the opposing team must take to get to the playing field. The rabbit, for all its fleetness, is known to the Cherokees as a lame animal; does it not leave a three-footed track in the snow? If the players step on the rabbit soup, therefore, their feet will fail them at a critical moment in the game.

A little later the medicine man goes forth to divine the places in their own pathway where the opponents have sprinkled rabbit soup, so that his men can avoid them.

Then comes the final ceremony. The team is led again to the river, and the medicine man scratches each man's back lightly with a snake's tooth. Then the players wade out into the stream, face the rising sun,

and dip under the surface seven times. This being done, everything is ready for the actual game.

The game is played in a natural amphitheater, with the spectators seated on the hills. The field corresponds roughly in shape and size to a football gridiron, except that it lacks the lateral white lines. Each player is equipped with two short paddles, or rackets, some two feet long, webbed at one end with squirrel gut into a net about the size of a man's hand. Running pants are the only clothes worn.

The players scatter about the field, with two men remaining facing each other in the center, as in a game of hockey. The ball, which is about the size of a baseball, is tossed up between them, and the game is on.

To get the ball across the opposing goal is the object of the game, and the game ends only when one side has scored twelve goals. Practically anything goes; the only rule is that the ball cannot be picked up with the hands, but must be caught with the racket. Once caught, however, a player can take the ball in his hands and run with it. There is, incidentally, a secondary rule — a player is not allowed to strike his opponent with his racket unless he keeps hold of both ends of the implement.

We have already seen a player downed in the heat of the battle. When this happens, another scoops the ball up and the procedure is repeated. Back and forth goes the combat until one player, fleeter or pluckier than the rest, gets away and crosses the goal line. Then the ball is promptly brought back to the center of the field and tossed up again. There are no breathing spells and no intermissions.

As was said before, anything is permitted in this game. The players wrestle, tackle one another, collide violently, slug, butt, kick, and take it all in good spirit. Bruises, contusions, and cuts dot the glistening brown bodies of all the players before the game has gone far.

One interesting feature is the action of the captain of each team. The captain, instead of carrying a racket, has a ten-foot hickory switch. He acts as a combined field general and slave driver. It is his function to keep his eye on the ball and direct his players to proper positions, and it is also his function to see that nobody shirks or lags. If he finds a player who is not putting forth his best efforts, he swings his hickory whip lustily.

Through all this, the crowd remains silent — for Indians are quiet spectators. The Indian enjoys watching the game immensely. That can be seen by the intent way in which his eyes follow every move. But rarely does he utter a sound. There are no bursts of cheering, no frantic "Attaboys!" The traditional phlegmatic poise of the redskin does not desert him even at the most exciting moments. The Indian fan is a true sportsman, however, and will bet his last dime, or even the shirt on his back, on his team.

On goes the game with first one side ahead, and then the other. At one moment, the whole field is dotted with writhing, wrestling couples, as one team endeavors to put all its adversaries *hors de combat* simultaneously. Then there is a grand pile-up with the captains dancing about on the edge, swinging their minatory switches. Then some player breaks loose and skims down the field to score a goal.

Even when the game ends, there is no cheering. The victorious team strut off with something of an air of triumph, perhaps, but they don't make any noise about it.

Although the ball game occupies the place of honor at the Cherokee fair, it is not the only sport indulged in. There are archery contests, and be it known that there are Indians still left who can speed an arrow from their locust bows unerringly to the center of the target. Following the archery trials, there are contests in the use of the blowgun.

(Turn back to page 51 and answer the questions.)

When you have finished reading, your teacher will tell you how to find your scores. Record them as follows:—

Rate in words per second -----
Comprehension : number of questions correct . . . -----

CHAPTER IV

DO YOU NEED WINGED WORDS?

Those of us who have tried to translate or read Latin, French, or German know how important it is to have a good vocabulary in that particular language. So it is in English — although we sometimes forget that fact. Of the more than one hundred thousand words in our language we can at best know only a few thousand. Yet many try to get along with only a few hundred. If our purses were as slender as our knowledge of English words, — the real coin of the realm, — we should realize how very poverty-stricken we are.

We cannot really think unless we have the tools of thinking — that is, words. We cannot follow someone else's thought accurately unless we understand his terms. Are your thinking tools sharpened? Do you have a large supply? Let us see. Here is a list of twenty words that you are apt to meet in your reading. How many of them do you know?

Underline the word or phrase whose meaning is nearest that of the underscored word in the sentence. Write the number of the word in the blank.

- 1. In which category was it put?
(1) group — (2) district — (3) class — (4) package
- 2. To praise so great a man is superfluous.
(1) best — (2) necessary — (3) needless — (4) humorous
- 3. The club voted unanimously for the change.
(1) all agreeing — (2) promptly — (3) partially —
(4) noisily
- 4. Have you learned to accept the inevitable?
(1) unknown — (2) sad news — (3) foreign — (4) unavoidable
- 5. Benjamin Franklin praised diligence.
(1) temperance — (2) industry — (3) patriotism —
(4) amusement

- 6. The anonymous writer of this book must have lived long ago.
(1) clever — (2) well-known — (3) learned — (4) unknown
- 7. Men of mediocre ability often are excellent citizens.
(1) ordinary — (2) great — (3) artistic — (4) scientific
- 8. The hypocrite works for his own ends.
(1) religious person — (2) official — (3) pretender — (4) overcritical person
- 9. It is an advantage to be versatile.
(1) quick — (2) many-sided — (3) single-minded — (4) opposite
- 10. Carnegie was known for his philanthropy.
(1) old age — (2) success — (3) stinginess — (4) charity
- 11. There was a temporary gain in attendance.
(1) sudden — (2) anticipated — (3) short-lived — (4) steady
- 12. His reason was not valid.
(1) weak — (2) sound — (3) heard — (4) profound
- 13. We were in a precarious position.
(1) unusual — (2) safe — (3) insecure — (4) high
- 14. He voluntarily offered to help us.
(1) promptly — (2) of his own accord — (3) unintentionally — (4) repeatedly
- 15. To comply meant sacrifice.
(1) consent — (2) refuse — (3) volunteer — (4) compete
- 16. An analysis of the causes helped remedy the difficulty.
(1) list — (2) summary — (3) examination — (4) survey
- 17. A precocious child receives praise.
(1) pretty — (2) ambitious — (3) backward — (4) unusually developed

- 18. It is unfortunate to be eccentric.
(1) peculiar — (2) ordinary — (3) dizzy — (4) concentrated
- 19. He found the word in the gazetteer.
(1) newspaper — (2) geographical dictionary — (3) index — (4) library
- 20. He passed two pedestrians.
(1) foundations for statues — (2) walkers — (3) buildings — (4) horses

What is your score? Record it here ----

Do you recognize the same idea when it changes from one part of speech to another? See if you can fill in the blank columns on page 58.

In the second and third chapters of the book you learned some things about your reading rate. If you do not read as fast as you should, one reason for your slow rate may be that you meet a good many words that you don't know and a large number of others that cause you to stop and study them before you recognize them. If this is the case, you are like a runner on rough, unfamiliar ground that is strewn with obstacles of various sorts. Under these conditions the runner's speed will, of course, be slow, yet he might make an excellent record if the ground were smoothed and the obstacles cleared away.

You can smooth the way and clear away many of the obstructions to your reading if you will set out on a determined and persistent effort to enlarge your vocabulary. You can't build up a large vocabulary overnight, but if you will set yourself the task of learning one or two new words each day, and if you will practice using the new words until they are actually fixed in your mind, you will see the effect on your reading within a few weeks. Furthermore, you will have a lot of fun watching your vocabulary grow.

There are several devices that will aid you in acquiring new words. One good way to enlarge your vocabulary is to study some of the foreign roots on which our words are built up and then group around each root several words illustrating its use. For example, *graph* comes from the Greek and means to write. Some of the members of the graph family are *telegraph*, *phonograph*, *topography*. See how many members of the word families on page 59 you can think of.

NOUN	VERB	ADJECTIVE	ADVERB
solidity	solidify	solid	solidly
business			
success			
consideration			
drama			
example			
information			
dignity			
custom			
	frighten		
	hunger		
	fool		
	store		
	correspond		
	express		
	suspect		
	introduce		
	color		
		real	
		national	
		black	
		true	
		short	
			collectively
			imaginatively

Can you combine any of these roots to form familiar words?
New words?

tract = draw
port = carry
scrib = write
ology = discussion, theory
meter = measure
photo = light
tele = far off

phon = sound
spec = sight
fac = make
chron = time
auto = self
magn = great
mitt (miss) = send

Here are some prefixes from different languages used to build a variety of words. Study these and their meanings. Then combine some of them with roots listed above. Take one root, such as *tract*, and see how many of the prefixes can be put with it — *sub*, *re*, *con*, *dis*. Compare your words with other lists.

a (an)	without	atheist
ab	from	absence
ante	before	antechamber
anti	against	antidote
be	to make	belittle
circum	around	circumnavigate
con (co, col, com)	with	conjunction
contra (counter)	against	contradict
de	down, from	descend
dis (di)	apart, not	disclaim
for	before	forepaws
in (il, un, ir)	into, not	inconvenience
inter	between	interurban
mono	one	monosyllable
non	not	noninterference
out	beyond	outtalk
poly	many	polygon
post	after	postpone
pre	before	predict
re	back, again	review
semi	half	semi-weekly
sub	under	subway
super	above	super-8
syn (sym)	with	sympathy
trans	across	transport
un	not	unannounced

Let us look at some of the common suffixes. These are used primarily to change the part of speech. Study these and give examples of their use.

ance	} = act of	<i>List your words here</i>
ence		
acy		
ancy		
ency		
hood		
ment		
ism		
ity		
ness		
ship		
tude		
ion	= act of	
able	} = able to	
ible		
tive		
ary	= pertaining to	
some	} = full of	
ful		
ous		
ish	= somewhat	
en	} = to make	
fy		
ate		
ise		
ly	= adverbs	
ant	} = a person who	
ee		
eer		
ist		
ite		
or		
er		
ar		
ery	= place where	

Take these words apart and then explain the meaning of them : —

Example: inexhaustible	in = not	} not exhaust able or can- not be exhausted
	exhaust = exhaust	
	ible = able	

prefix -----

manufacture -----

television -----

subordinate -----

dictionary -----

invisible -----

disapprove -----

depose -----

transplant -----

remittance -----

preferred -----

stenographer -----

describe -----

semicircle -----

review -----

university -----

superintendent -----

synonym -----

eraser -----

congregation -----

In this selection note the words that are formed on the roots we have studied or that use prefixes and suffixes we recognize.

LONG AGO¹

BY ZONA GALE

Backward, millions of years, they would have seen pushed up out of the waters, while yet the rest of America was submerged, a heart-shaped wedge of land between the superior sea and all the interior sea. It is the geologists who make for the State of Wisconsin this first boast. And that state wore mountains which may have been as high as the Himalayas today.

When the glacier came, and had ground out Wisconsin lakes and rivers and left rock shafts and gravel and boulders, and buried precious things safely away to write their fossil records of that day, it tore its revealing way over one little spot on the bluffs above the glacial lake at Baraboo, where the Cambrian rock, with its fossils, now lies visibly superimposed upon the pre-Cambrian rock, millions of years its predecessor, which is without a trace of fossil life forms. There are but few places on the earth where this juxtaposition is so spectacularly to be observed, marking the ambiguous chasm from no-life to life.

TEST

From this paragraph your teacher will select ten or more lines in which you are to find all prefixes, roots, and suffixes that you can and apply their meaning to the words that they help form.

THE FALL OF THE HOUSE OF USHER

BY EDGAR ALLAN POE

During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country, and at length found myself, as the shades of the evening drew on, within view of the melancholy House of Usher. I know not how it was — but, with the first glimpse of the building, a sense of insufferable gloom pervaded my spirit. I say insufferable; for the feeling was unrelieved by any of the half-pleasurable, because poetic, sentiment with which the mind usually receives even the

¹From the *New York Times*. Reprinted by permission of the author and of the editors of the *New York Times*.

sternest natural images of the desolate or terrible. I looked upon the scene before me — upon the mere house, and the simple landscape features of the domain, upon the bleak walls, upon the vacant eyelike windows, upon a few rank sedges, and upon a few white trunks of decayed trees — with an utter depression of soul which I can compare to no earthly sensation more properly than to the after-dream of the reveler upon opium. There was an iciness, a sinking, a sickening of the heart, an unredeemed dreariness of thought which no goading of the imagination could torture into aught of the sublime. What was it — I paused to think — what was it that so unnerved me in the contemplation of the House of Usher? It was a mystery all insoluble; nor could I grapple with the shadowy fancies that crowded upon me as I pondered. I was forced to fall back upon the unsatisfactory conclusion that while, beyond doubt, there are combinations of very simple natural objects which have the power of thus affecting us, still the analysis of this power lies among considerations beyond our depth. It was possible, I reflected, that a mere different arrangement of the particulars of the scene, of the details of the picture, would be sufficient to modify, or perhaps to annihilate, its capacity for sorrowful impression, and acting upon this idea, I reined my horse to the precipitous brink of a black and lurid tarn that lay in unruffled luster by the dwelling, and gazed down — but with a shudder even more thrilling than before — upon the remodeled and inverted images of the gray sedge, and the ghastly tree-stems, and the vacant and eyelike windows.

No doubt you have discovered that when you take up a new subject, such as science, reading in connection with that subject seems harder at first than it does later. This is partly due to the fact that each subject has its special vocabulary, which you are not familiar with at first but which you learn as you study the subject. You cannot be a good reader in any subject field unless you know the words that are commonly used in that field. Do you know the words frequently used in the high-school subjects?

Here is a list of 500 words selected from the most important words in the technical vocabularies of three subject fields. Two hundred words are taken from English and American literature; 100 come from history; and 200 are taken from science.

Go through the list and check all the words that you are sure you know. Look up each word that you don't know in a dictionary, write out a definition for it, and use it in a sentence.

WORDS USED IN ENGLISH AND AMERICAN LITERATURE

abridged	contradiction	hexameter
abstract	controversy	iambic
allegory	couplet	idealism
alliteration	creative	identity
alteration	criticism	idiom
ambiguity	culture	idylls
analogy	debate	illiterate
anecdote	declamation	imagery
anonymous	decline	immortalize
anticlimax	dialect	imply
antithesis	dialogue	impromptu
appendix	dictation	incentive
argumentation	didactic	initiative
artificial	disciple	innuendo
artistic	discriminate	inquiry
authority	document	inscription
autobiography	drama	insert
ballad	edition	inspiration
bard	editorial	interpretation
bibliography	elegy	irony
biography	eloquent	jest
brevity	embodiment	keynote
burlesque	emotional	legend
canto	enunciate	literary
caricature	environment	lore
catastrophe	epic	lyric
cavalier	essay	majestic
characterization	estimation	manuscript
chivalry	eulogy	masquerade
chronicle	exaggeration	masterpiece
classic	exposition	melancholy
climax	extempore	memorial
coherent	extracts	metaphor
colloquial	facetious	meter
commentary	farce	miracle
comprehension	fascinating	miscellaneous
concise	fictitious	monologue
conclusion	figurative	moralist
concrete	folklore	morality
consistency	genius	motive
contemporaneous	genuine	muse
contemporary	grandeur	mythology
context	hackneyed	narrate

naturalist
novelist
obscure
obsolete
oratory
ornate
pamphlet
parable
paradox
paraphrase
pastoral
pathos
patron
periodical
personification
petition
picturesque
playwright
poignant
predecessor
preface
preliminary
proclamation
prologue

proverb
publication
quotation
realism
rebuttal
reference
refinement
renaissance
repetition
reputation
restoration
rhetoric
rhythm
ridicule
rogue
romanticism
satire
scriptures
sentiment
sequel
sequence
shrewd
simile
sketch

soliloquy
sonnet
summary
suspense
synonyms
synopsis
talent
technique
theme
theology
traditional
tragedy
translation
unity
universal
vague
ventriloquist
verify
versatile
verse
vulgarism
weird
wholesome

WORDS USED IN HISTORY

abolitionist
acquisition
administration
adoption
alien
allegiance
alliance
amendment
amnesty
anarchy
annexation
appropriation
arbitration
assessment
belligerent
bonus
boycott
budget

caucus
cession
commonwealth
confederate
confiscate
consecration
conservation
conservative
continental
contraband
controversy
counterfeit
court-martial
decisive
defiance
delegate
depreciation
descendant

despotism
diplomacy
dissolve
eligibility
embargo
emigrant
era
executive
expansion
expedition
exportation
extradition
feudal
filibuster
gerrymander
illiterate
impeachment
inauguration

indemnity
injunction
insurrection
international
judicial
jurisdiction
legislation
magistrate
migrate
minority
mobilize
municipal
naturalization
negotiation
neutrality
nullification

oppression
ordinance
plurality
posterity
precedent
preservation
progressive
prosecution
protectorate
quorum
quota
ratification
referendum
reformation
refugee
reservation

resolution
revenue
sanitation
secession
separatists
session
socialism
statute
supremacy
tenure
treason
tributary
unanimous
witchcraft

WORDS USED IN SCIENCE

absorption
adhesion
adulterate
affinity
alimentary
alluvial
alternating
anæsthetic
antiseptic
antitoxin
aqueduct
aqueous
arid
asphyxiation
assimilation
astigmatism
atom
bacteria
calory
capillary
carnivorous
centrifugal
coagulate
cohesion
combustion
comet

communicable
concentric
condensation
conservation
constellation
constituent
contaminate
convalescent
corrosive
deciduous
declination
decomposition
deflect
detrimental
devastate
diffusion
dilute
disintegrate
dissection
dormant
edible
effervescence
electrification
element
elimination
enzymes

epidermis
equatorial
equilibrium
equinox
erosion
eruption
evolution
expectorate
extermination
fermentation
filament
filtration
fluctuation
fossil
fulcrum
fumigation
fusion
generation
generator
genus
germicide
glacier
gravity
hemisphere
herbivorous
heredity

heterogeneous	nutrition	secretion
hibernate	observatory	sedentary
homogeneous	opaque	sediment
humidity	optic	segment
hurricane	organic	sensation
hybrid	osmosis	simultaneous
immunity	oxidation	siphon
impervious	parasite	smut
incision	pasteurize	solidification
inclination	periscope	soluble
infinity	permeable	species
inflate	perpetual	spherical
inhale	phenomenon	spontaneous
inoculate	photosynthesis	stationary
inorganic	pigment	sterilize
insoluble	piston	stimulant
insulation	planet	submerge
intensity	plateau	subterranean
interval	pneumatic	symbol
inversely	pollution	symptom
invert	porous	synthesis
involuntary	potential	tendency
isolation	precipitate	tension
lateral	propel	theory
latitude	protoplasm	thermal
ligament	radiation	tissue
liter	rarefied	toxin
longitude	reaction	translucent
mammal	reflection	transparent
mature	reflex	typhoon
maximum	refraction	universe
metabolism	relaxation	vaccination
meteor	repulsion	vaporization
microbe	residual	variation
migrate	resonance	vertebrate
miniature	respiration	vibration
minimum	resuscitate	vitality
molecule	retina	volatile
narcotic	rigid	voluntary
neutralize	rotation	zenith
nucleus	sanitary	

List new words met in your reading. Look them up in a dictionary and use them until they are a part of your vocabulary.

Part of the difficulty of both slow and rapid readers is inaccuracy in recognizing words that closely resemble others similar in spelling but different in meaning. Sharpen your eyesight on these lists.

Draw a circle around the words that answer the questions.

Which is the shortest? smother, mother, another, brother.

Which is a proper name? cavalry, Calvary.

Which is a building? capitol, capital.

Which is a shelf? mantle, mantel.

Which can be ridden? burro, borough, burrow.

Which is the larger? aisle, isle.

Which means anything? aught, ought.

Which is the trunk of a tree? bowl, boll, bole.

Which is a ceremony? write, rite, wright, right.

Which means to quote? cite, site, sight.

Which is a critic? censer, censor.

Which is the friskier? gambol, gamble.

Which would you rather join? troop, troupe.

Which means ridicule? satire, satyr.

Which could be slept on? pallette, pallet, palate.

Make similar tests for yourself and let the class use them.

TEST

Underline the word or phrase whose meaning is nearest that of the underscored word in the sentence. Write the number of the word in the blank.

- 1. He bought a portable case.
(1) ornamental — (2) easily carried — (3) useful —
(4) stationary
- 2. The Bible is called the Scriptures.
(1) writings — (2) histories — (3) prophecies —
(4) speeches
- 3. His supremacy was questioned.
(1) mistake — (2) citizenship — (3) power as chief —
(4) weakness
- 4. The ship was no longer visible.
(1) usable — (2) able to be seen — (3) out of sight —
(4) in danger

- 5. The people asked for the restoration of their rights.
(1) attention to — (2) withdrawal — (3) return —
(4) doubling
- 6. The result was the antithesis of the plan.
(1) opposite — (2) fulfillment — (3) beginning —
(4) purpose
- 7. There was a controversy over the matter.
(1) celebration — (2) delay — (3) disagreement —
(4) agreement
- 8. Conversation with some people becomes a monologue.
(1) pleasure — (2) dialogue — (3) one-sided talk —
(4) duty
- 9. The superstructure was built carefully.
(1) foundation — (2) part above the foundation —
(3) annex — (4) tunnel
- 10. It was an incomparable performance.
(1) matchless — (2) equally good — (3) notable —
(4) poor
- 11. The boy spoke with civility.
(1) carelessness — (2) courtesy — (3) difficulty —
(4) fear
- 12. The magnitude of the project astonished us.
(1) size — (2) power to attract — (3) smallness —
(4) difficulty
- 13. A subterranean passage led to the cell.
(1) overhead — (2) underground — (3) dimly lighted
— (4) long
- 14. He was not used to such distractions.
(1) beauties — (2) attentions — (3) diverting elements
— (4) entertainments
- 15. He tried to forestall her questions.
(1) get ahead of — (2) lead up to — (3) reply to —
(4) forget

- 16. The play had both humor and pathos.
(1) feeling — (2) surprise — (3) cleverness —
(4) beauty
- 17. The announcement now is irrevocable.
(1) able to be changed — (2) unalterable —
(3) popular — (4) forgotten
- 18. The law listed contraband goods.
(1) imported — (2) illegal — (3) Canadian —
(4) accepted
- 19. He believed in abstemiousness.
(1) temperance — (2) oppression — (3) great
freedom — (4) severe punishment
- 20. He has an antipathy for strong colors.
(1) love — (2) cleverness — (3) dislike — (4) use

What is your score? Write it here ----

Is it higher than your score on the test at the beginning of this chapter?

CHAPTER V

CAN YOU GET THE BEST OF THE DICTIONARY?

In the preceding chapter of the book you were given some exercises for improving your vocabulary. Now in the adventure of vocabulary building there is one tool that you can't do without — the dictionary. The effective use of the dictionary is not easy. When we hunt up a word in the dictionary, our eye travels over many words before we come to the right one. Unless our eye is trained to run over the pages and columns quickly and accurately, the mere finding becomes a long process.

You have, of course, used the dictionary for some time, and you know a good many things about this helpful book. But do you handle it efficiently and read it quickly? Let us see. Here is a test that your teacher will give you to find out how well you use the dictionary.

Test of Speed and Accuracy in the Use of the Dictionary

This is a test to find out how quickly and accurately you can find the meaning of words in the dictionary. When the signal is given, find the first word in the list in the dictionary and write a meaning for it in the blank following the word. Then take the second word, and so on through the list. If possible, use one word or a short phrase in defining each word, as that will save time in writing. If you think that you know what a word means, look it up anyway to make sure that you are right. Work as fast as you can. You will be given exactly *ten minutes*.

1. peremptory -----
2. virulent -----
3. turgid -----
4. bagatelle -----
5. vociferate -----
6. sardonic -----

7. prodigious -----
8. inveterate -----
9. nugatory -----
10. duplicity -----
11. schism -----
12. importunity -----
13. ruminare -----
14. opulence -----
15. judiciously -----
16. desuetude -----
17. recondite -----
18. causticity -----
19. extenuate -----
20. querulous -----
21. mutation -----
22. fastidious -----
23. litigation -----
24. urbanity -----
25. supinely -----

Find the following and write your findings after each item, and the number of the page in the dictionary where each is found. *Be sure to time yourself.*

Time of beginning -----

1. How many pronunciations are given for *quinine*?

----- Page -----

2. How many syllables are there in *Æolus*?

----- Page -----

3. How many meanings are given for *hold*?

----- Page -----

4. What is the meaning of *vacant* in "The loud laugh bespeaks
the vacant mind?" -----

5. How many synonyms are given for *old*?

----- Page -----

6. From how many languages does *talisman* come?

----- Page -----

7. How many parts of speech may *secret* be?

----- Page -----

8. What meaning is given for the idiom *hue and cry*?

----- Page -----

9. How long did it take you to complete the eight problems
above? -----

These can be found in three minutes; how efficient are you?

I. Guide words at the top of the pages help us by indicating the first and the last word on the page. They are in large print. Using the guide words, find as quickly as possible the pages on which the following words are defined. (Do not stop to find the words this time.) Opposite each word, write the page number:—

1. feast -----

6. cinematograph -----

2. suggest -----

7. minuet -----

3. soothsay -----

8. ravine -----

4. precinct -----

9. yen -----

5. focalize -----

10. phlox -----

Compare your numbers with those of the class. Any errors?
If so, do the list again for accuracy. How long did it take you?

----- Can you find all ten in two minutes?

Turn over your sheet of paper, renumber, and find the same list again. Can you shorten your time and still be accurate?

Make your own list of words (they need not be long words), and time yourself, as you look them up.

Exchange lists with another person.

II. Now try to find the following words. As you find each word in the dictionary, write opposite it the word that *follows* it on the page.

1. famine -----
2. podgy -----
3. tangleberry -----
4. Laomedon -----
5. spicity -----
6. militia -----
7. grotto -----
8. evidential -----
9. ameliorate -----
10. hirsute -----

Check your list by the correct one as it is read aloud. If you made any errors, do the list again for accuracy.

How many minutes did it take you? ----- More than three? Practice till you can find all ten in three or four minutes.

To vary this exercise, write the word that precedes each in the list above, or copy the *second* word following each.

III. Here is another list. These words are proper nouns and usually will be found in a separate list at the back of the dictionary. Some of the proper nouns will be found in the dictionary proper.

Opposite each word, write the number of the page on which you found the corresponding word.

1. Machiavelli -----

2. Endicott -----

3. Priam -----

4. Adam -----

5. Standish -----

6. Pestalozzi -----

7. Acadia -----

8. Pelides -----

9. Wenceslaus -----

10. Shylock -----

Check by the correct list.

Time -----

IV. Do you need more practice? Try this list: —

1. Goliath -----

2. Cadiz -----

3. Addison -----

4. Orpheus -----

5. Mecca -----

6. Landseer -----

7. Gorgon -----

8. Tintoretto -----

9. Wren -----

10. Gordian -----

Time -----

To remind you: What is the purpose of this drill?

V. Do you need more practice in this type of skimming-to-find? Here are several exercises for further practice. Do not be satisfied until you can find *quickly* and *accurately* what is asked for in a list.

Write the number of pronunciations given for each word: —

1. pianist -----

2. tomato -----

3. galaxy -----

4. Pleiades -----

5. Hecate -----

6. gladiolus -----

7. envelop -----

8. tallyho -----

9. raspberry -----

10. vicinity -----

Add the numbers and check your total by the correct number. Go over the list again if you need to.

Time -----

VI. Count how many syllables the dictionary gives for each of these:—

- | | | | |
|-------------------|-------|-----------------|-------|
| 1. fatigue | ----- | 6. Penelope | ----- |
| 2. dextrorotatory | ----- | 7. Mytilene | ----- |
| 3. interest | ----- | 8. Pharaoh | ----- |
| 4. simultaneous | ----- | 9. film | ----- |
| 5. phœbe | ----- | 10. Montesquieu | ----- |

Check by the correct list.

How long did it take you? -----

VII. How many meanings are given for each of these words (include all parts of speech)?

- | | | | |
|------------|-------|------------|-------|
| 1. genuine | ----- | 6. de luxe | ----- |
| 2. alumnus | ----- | 7. lantern | ----- |
| 3. master | ----- | 8. for | ----- |
| 4. sedan | ----- | 9. sandman | ----- |
| 5. tie | ----- | 10. touch | ----- |

Check by a correct list.

Time -----

VIII. What are the special meanings of these words as used in England?

1. chemist -----
2. guard -----
3. lift -----
4. workhouse -----
5. tube -----
6. rates -----

7. biscuit
8. bowler
9. petrol
10. tap

Check. Did you find these as quickly as the other students did ?

Time

IX. Find the exact meaning of the underlined words in their context: —

1. Anything so obvious could hardly be kept a secret.
.....
2. I will not gainsay that.
3. He prefers a sedentary occupation.
4. What is the pecuniary advantage of the legal profession ?
.....
5. He was accused of misanthropy.
6. What an unusual dilemma to be in !
7. Incisive remarks are often clever.
8. In the economy of nature there are no short cuts.
.....
9. The President introduced several innovations.
.....
10. Our leader felt sanguine of the outcome.
.....

Time

X. Find and list old-fashioned (obsolete or archaic) meanings of these words: —

1. fathom -----
2. virtue -----
3. fancy -----
4. imp -----
5. familiar -----
6. expect -----
7. fashion -----
8. prevent -----
9. address -----
10. cousin -----

Check by a correct list. Were you first to find these?

Time -----

XI. How many idioms are given for each of these?

- | | |
|-----------------|------------------|
| 1. bell ----- | 6. fee ----- |
| 2. foot ----- | 7. still ----- |
| 3. proper ----- | 8. humble ----- |
| 4. sweet ----- | 9. hue ----- |
| 5. round ----- | 10. season ----- |

Time -----

Check by a correct list.

What is an idiom? Where can you find out?

Find as many other idioms as you can in two minutes.

Are you shortening the time of finding items in the dictionary?

XII. How many synonyms do these have?

- | | |
|-----------------|-------------------|
| 1. force ----- | 6. sum ----- |
| 2. secret ----- | 7. obsolete ----- |
| 3. trade ----- | 8. fashion ----- |
| 4. fluid ----- | 9. foretell ----- |
| 5. but ----- | 10. ghost ----- |

Check.

Time -----

XIII. How many different languages does each of these words come from?

- | | |
|-------------------|------------------|
| 1. second ----- | 6. lake ----- |
| 2. north ----- | 7. psalm ----- |
| 3. Tartarus ----- | 8. orange ----- |
| 4. cherub ----- | 9. tea ----- |
| 5. fandango ----- | 10. squash ----- |

Time -----

XIV. How many parts of speech may each of these words be (record the number)?

- | | |
|--------------------|----------------|
| 1. fast ----- | 6. mine ----- |
| 2. restraint ----- | 7. money ----- |
| 3. dog ----- | 8. like ----- |
| 4. hurrah ----- | 9. too ----- |
| 5. the ----- | 10. some ----- |

Check for accuracy.

Time -----

XV. Copy the French pronunciation of these :—

- | | |
|-----------------------------|----------------------------|
| 1. <i>de luxe</i> ----- | 6. <i>dénouement</i> ----- |
| 2. <i>résumé</i> ----- | 7. <i>monsieur</i> ----- |
| 3. <i>faux pas</i> ----- | 8. <i>masseur</i> ----- |
| 4. <i>billet-doux</i> ----- | 9. <i>chauffeur</i> ----- |
| 5. <i>demi-tasse</i> ----- | 10. <i>chic</i> ----- |

Time -----

REVIEW

I. Find the following :—

1. The number of pronunciations given for *advertisement*.

2. The number of syllables in *Savoie*. -----

3. The number of meanings given for *pitch*.

4. The meaning of *eccentric* in "My uncle was an eccentric
old man." -----

5. The number of synonyms given for the verb *mark*.

6. The languages from which *dragon* came.

7. The parts of speech which *down* may be.

8. The pronunciation of *laissez faire*. -----

- 9 and 10. Length of time taken to complete the eight problems
above. -----

II. Give instructions to a newcomer in your class on how to use
the dictionary effectively.

III. State ten facts about the make-up of the dictionary.

IV. How does this type of reading differ from reading a novel?

Test of Speed and Accuracy in the Use of the Dictionary

This is a test to find out how quickly and accurately you can find the meaning of words in the dictionary. When the signal is given, find the first word in the list in the dictionary and write a meaning for it in the blank following the word. Then take the second word, and so on through the list. If possible, use one word or a short phrase in defining each word, as that will save time in writing. If you think that you know what a word means, look it up anyway to make sure that you are right. Work as fast as you can. You will be given exactly *ten minutes*.

1. maculate -----
2. equanimity -----
3. placate -----
4. cupidity -----
5. rubescence -----
6. aggrandize -----
7. tumid -----
8. detonate -----
9. omnipotent -----
10. umbrage -----
11. fiducial -----
12. roseate -----
13. levigate -----
14. bellicose -----
15. impecunious -----
16. saliferous -----
17. nimbus -----
18. grimalkin -----
19. homunculus -----

- 20. quandary -----
- 21. juvenescent -----
- 22. xanthic -----
- 23. lucent -----
- 24. zephyr -----
- 25. kleptomania -----

Number of words looked up in this test	-----
Number of words looked up in test at beginning of this chapter	-----
Gain	-----

CHAPTER VI

HOW SHALL WE READ THE NEWSPAPER?

There is one kind of reading that you seldom do in school; yet all of you do this type of reading outside school and you will probably continue to do it all your lives. This is the reading of the newspaper. It is reading that must be done rapidly.

Do you know how long it would take you to read every printed word in a daily newspaper of ten pages? It would take you as long as to read a book of one hundred pages. Sunday papers would take nearly all day! Men who are leaders in various fields — doctors, lawyers, merchants, and chiefs in general — feel it necessary to read more than one paper. Why? The problem of reading newspapers quickly yet adequately is theirs too, especially since they are very busy men.

What plan do you have for reading a newspaper?

What different kinds of writing can you find in a newspaper?

How should each kind be read?

What are the most important positions for news in a newspaper?

How is a news story built up?

Which is the more important, news or feature material?

What different types of advertising are found in newspapers?

State the differences between a local and a metropolitan newspaper.

How can you tell a good newspaper from a poor one?

In order to read a newspaper efficiently it is necessary to know the answers to these questions. Let us investigate.

What Are the Four Kinds of Writing Found in a Newspaper?

I. News

1. *Characteristics of News*

The two chief characteristics of news are timeliness and interest to a large number of people. People may be interested in a news story for several reasons: its importance (such as a new law), its unusualness (such as tallest corn), its appeal to feeling (such as stories of helplessness, contests, animals, and famous people).

Mark + or - in the square to indicate your rating of each story. The first one is marked.

	IMPORTANCE	WORLD NEWS	NATIONAL NEWS	STATE NEWS	LOCAL NEWS	APPEAL TO THOUGHTFUL READER	APPEAL TO SPECIAL CLASS OF READERS	APPEAL TO VULGAR CURIOSITY
Opening of Parliament	+	+				+		
Changes in tariff schedule								
Speech at Rotary luncheon in your city								
The President's breakfast								
Airplane crash in Ohio								
Radio program								
Discovery of cure for cancer								
Earthquake in Mexico								
Japan's navy program								
Fire in a local store								
Murder trial in Chicago								
Report of state tax commission								
French war debt paid								
Market report								
Dogs halting traffic in street								
Steel strike								
Mrs. Jones's reception								
Yale-Harvard football game								
Two-headed chicken hatched								
Kiwanis convention								
Baseball — World Series								
Speech by Mussolini								
Publication of book on gardening . . .								
Death of Calvin Coolidge								
Community chest drive								

Check the news stories in today's paper in a similar way. (Or you may mark the newspaper itself with a + or - in red pencil on each news story.)

2. *Classification of news stories*

Here are some of the kinds of news stories. Opposite each kind write the name of a story listed in the preceding problem or in today's newspaper: —

- Legislative news -----
- Financial news -----
- Economic news -----
- Speeches -----
- Trials -----
- Accidents -----
- Births -----
- Deaths -----
- Society -----
- Sports -----
- Meetings -----
- Radio news -----
- Book reviews -----
- Aviation -----
- Inventions -----
- Drama -----
- Art -----
- Industrial news -----
- Religious news -----
- Little items about great people -----

3. *Analysis of a news story*

Study the construction of the following news story. You will notice that the first paragraph gives a summary of all the important parts of the story. This is called the lead (rhyme with *bead*). The other paragraphs follow with details, in the order of decreasing importance. This arrangement has advantages for both the editor and the reader. When an editor needs extra space, particularly at the last moment before the paper goes to press, he can cut off the last part and still leave the most important. How is this arrangement an advantage to the reader? Is it necessary to read all the story?

(News stories are the only kind of story constructed in this way.)

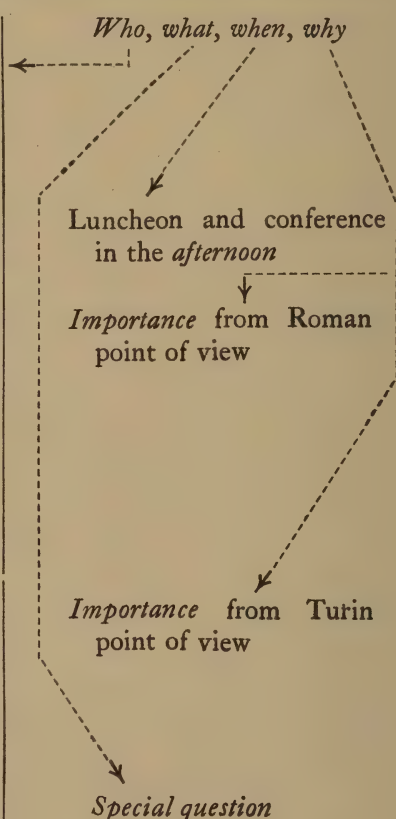
VENICE (AP)¹ — Adolf *Hitler* and Benito *Mussolini* clasped hands for the first time today when the German dictator arrived at Nicelli air field at 9.45 a.m. for conversations held vital to the future of disarmament.

The two were to have luncheon together and open their conferences during the afternoon.

Il Messagero, Rome daily, commented that the last meeting between Mussolini and Hitler "is the only real restraining influence in the present agitated condition of Europe." The newspaper said nothing could be done by way of disarmament until Germany is brought into the League of Nations and the Disarmament Conference.

La Gazette Del Popolo of Turin said that Hitler, next to Mussolini, is the most dynamic personality of Europe, and that from the meeting between the two concrete results may be expected for the cause of European peace.

The question of Danubian Europe including Austria was intimated by the newspapers as likely to occupy a large part of Hitler's and Mussolini's attention.



¹ By permission of the Associated Press.

What important difference is there between the headlines and the lead in the following? Why is it not sufficient to read only headlines? Analyze the story.

AFGHANISTAN ROCKED BY QUAKE

CALCUTTA (AP) — An earthquake, apparently worse than the Bihar province disaster which killed thousands last January, shook Afghanistan and Baluchistan early today.

The affected area was reported to stretch along the whole northwest Himalaya range.

Indications were that Mach, near Quetta, which was completely wiped out by an earthquake in 1931, has again been badly stricken.

Reports suggested that the epicenter of the quake was in Afghanistan.

Seismographs here, however, recording the most severe shock at 3 a.m. G. M. T. (10 p.m. Wednesday E. S. T.), indicated that the center of the greatest earth activity was in Baluchistan.

Analyze the following news stories. Which is the lead in each? Where could these stories be shortened?

WASHINGTON (AP) — Eight European nations with war debt installments totaling \$475,000,000 due tomorrow have notified the state department they will be unable to make any payment.

Italy, Poland, Rumania, and Hungary lined up with the defaulters today when their envoys left the notes with the state department explaining they could not make the semiannual principal and interest payments.

Only Estonia, Latvia, Lithuania, and Yugoslavia — owing a total of approximately \$2,000,000 — are still to be heard from.

Of the thirteen debtor nations owing \$477,843,644 tomorrow, only Finland has announced it will pay its installment of \$166,538.

Great Britain, France, Belgium, and Czechoslovakia previously had announced their intention to default.

Italy is in arrears \$13,687,012 and has an additional installment of \$14,743,593 due tomorrow. Poland is behind \$12,317,820 with \$4,039,039 more due tomorrow. Rumania is in default \$1,048,750 and owes \$1,248,750 tomorrow. Hungary is in arrears \$114,628 and has a \$32,669 payment due.

WASHINGTON (AP) — A huge historic oak tree, of venerable memory when the Declaration of Independence was signed, lay broken off at the roots today, victim of a sudden storm.

Legend says the Indians, almost 400 years ago, held councils under the branches of the tree, and that George Washington rested there on trips between Mount Vernon and Great Falls.

When commissioners of the District of Columbia several years ago announced plans for a boulevard along the river cliff, the citizens became alarmed. The tree was in the right of way and was very aged. Congress appropriated \$10,000 to save it and have the tree surgeons watch it closely for further signs of decay.

A few sudden gusts of wind yesterday snapped it off.

ABOARD S.S. QUEEN MARY, at the End of the Voyage (UP) ¹ — Just short of a record for north Atlantic speed, Great Britain's proudest ship steamed majestically into New York harbor to find it a bedlam of welcome today.

¹ By permission of the United Press.

The Queen Mary, officials aboard announced officially, arrived off Ambrose lightship at 9.05 a.m. New York time. Unofficially we are only 44 minutes behind the record for north Atlantic passenger travel from the Cherbourg breakwater.

Our welcome to port near the end of the Queen Mary's maiden voyage began when airplanes soared out to sea to dip in salute above us as we passed Fire Island lightship at 7.40 a.m., E.D.T.

Ambrose lightship, where westbound trials for north Atlantic records end, was sighted from the decks at 8.50 a.m. New York time, and passed at 9.05, E.D.T.

Passengers crowding the decks and watching airplanes swooping low were expecting a dramatic last minute spurt for the blue ribbon of speed supremacy held by the French liner Normandie. But they were disappointed when, a few miles off Ambrose, Commodore Sir Edgar Britten ordered the ship's engines slowed to half speed.

Long Beach was enticingly within plain view. Had we gone into the spurt we might have tied or even beaten the Normandie's record, which now must stand until the Queen Mary makes another westward voyage.

It was 8.46 a.m., New York time, when the bridge signaled for half speed. Rockaway Beach was sighted at 8.10 a.m. All preparations were completed to receive the doctors, customs, immigration men, newspapermen, guests, and official welcomers at quarantine.

Certain at last after four days of hectic speculation that there was no record, the passengers turned from arguments over speed and position to last minute packing.

BUCHAREST, Rumania (AP) — While 50,000 people knelt in prayer, a grandstand at a Boy Scout review collapsed today, killing 42 persons by unofficial count.

King Carol, Crown Prince Mihai, and the dowager Queen Marie saw the catastrophe.

The grandstand fell as 30,000 spectators and 20,000 Boy Scouts knelt in prayer in a religious service preceding the projected review, which was called off.

The shrieks of the injured drowned out the voices of the priests intoning the service through loud-speakers.

A rigid censorship was immediately imposed to prevent panic over the tragedy from spreading through the rest of the country.

II. Features

Features differ from news stories in that they often have less timeliness and set forth more general or standard information (if any). If they carry no information, they are of the entertaining type. Features often grow out of the news of the day. For example, if the day's news carries an account of a fire destroying a large department store, there might also be in the same paper or the next day's a list of other big fires in the community, the history of the store, pictures of the building before the fire, and other general items. This additional material is called feature. Its interest lies in its connection with a recent event, but the facts given in the feature stories are no more true than they were weeks, even years, before. There are other kinds of informational features such as fashions, health hints, and the like.

1. Which of the following would be news and which would be features in a newspaper dated July 4?

Preparation for celebration -----

History of the flag -----

Picture of Independence Hall -----

Accidents from fireworks during the day -----

Developments in fireworks in recent years -----

Cartoon of a boy on a rainy Fourth -----

Rules for displaying the flag -----

Program of events for the day -----

2. Check two or three of the above as being most important for the busy reader.

3. Classify the following features as informational or entertaining: —

Recipes -----

Crossword puzzle -----

Humor column -----

Questions and answers -----

Comic strips -----

Poetry -----

Serial novel -----

Health column -----

Hints on gardening -----

“Believe It or Not” pictures -----

4. List several features not mentioned above.

5. Note the space given to features in your local paper. How many columns are given to them? -----

III. Editorials

Editorials differ from news stories in that they give opinions, whereas news aims only to present facts. The editorial is based on facts, but describes, argues, or interprets. Carefully written editorials help one to understand the news of the day, so that one should cultivate the habit of turning to the editorial page.

1. Which of these would probably be news and which would be editorial? After each write "news" or "editorial."

Navy seizes papers of alleged spy -----

More care necessary in automobile driving -----

Let us honor the veteran -----

Germany bolts payments on loans -----

Telephone rates ordered reduced -----

Against child labor -----

New Year's resolutions -----

Do we need more parks? -----

2. What subjects for editorials can you suggest in connection with recreation in your community? -----

3. Why are letters from the people printed on the editorial page? -----

4. Is a political cartoon a feature or an editorial? -----

Why? -----

5. Analyze the following editorial. Note that the summary comes in the *last* paragraph (not in the first as in a news story).

DRIVE TO SAVE LIVES¹

Health authorities of the state of New York are launching a new campaign which their colleagues in other states might profitably copy.

The New Yorkers, examining their mortality statistics, selected the 10 counties and the 10 cities in the state which have had the highest child death rates during the last five years. Then they prepared a comprehensive campaign for these localities, with the idea of getting the death rates down at least to the average for the state as a whole. The help of all local authorities has been requested.

What such a drive might accomplish is shown by the fact that 1148 infant deaths would have been prevented in the last five years if the state average had been maintained in the 10 counties and the 10 cities in question.

Every state has certain localities where child mortality rates are bad. A campaign like this is an intelligent way of meeting the problem.

6. What is the main idea of this editorial? -----

What is used as a basis of its reasoning? -----

7. Read to the class the closing paragraph of an editorial in today's newspaper.

IV. Advertising

Advertising is usually set up in display form, rather than in regular paragraph form. A display advertisement consists of the headlines, the body, and frequently one or more illustrations.

1. Headlines. Find two examples of each of the following kinds of headlines in advertisements:—

- a. Headlines giving the name of the firm.
- b. Headlines giving the name of the article advertised.
- c. Headlines giving the selling point, such as cheapness, beauty, usefulness, etc.

¹ From the *Janesville (Wisconsin) Gazette*. Reprinted by permission of the editor.

- d.* Headline appealing to an instinct, such as pride, self-protection, ambition, economy, enjoyment.
- e.* Headline giving a command.
2. General kinds of display advertising: suggestive, argumentative, and descriptive.
 - a.* Find two advertisements of inexpensive articles. Paste these in your notebook and beside each write the answer to these questions: —
 - (1) Does it try to dress up the simple article by associating it with elegant articles? (This is called the suggestive type of advertisement.)
 - (2) Does it suggest how the article is to be used?
 - (3) Is the illustration "still life" or is the article shown in use?
 - (4) To what point does the advertisement call attention?
 - b.* Find two advertisements of expensive articles. Paste these in your notebook and answer these questions beside each: —
 - (1) Is the advertisement of the argumentative type?
 - (2) What proof of advantages does it offer?
 - (3) Does it quote an authority?
 - (4) Does it compare the article with others?
 - (5) Does it tell how to obtain the article?
 - c.* Find two advertisements of the descriptive type. Do they give size or quantity? use? price? advantages?
3. Appearance and make-up.
 - a.* Find advertisements with artistic qualities: —
 - (1) Large white spaces — not crowded.
(Use of space inspires confidence in the firm.)
 - (2) Connection between the illustration and the reading matter.
(The illustration catches the eye and the connecting device leads the eye into the reading matter.)
 - (3) Balance between parts — between top and bottom, or between the right and left sides.
 - (4) Border — not too heavy.
 - (5) One center of attention — not too much material.
(This gives unity of impression.)
 - (6) Illustrations in good taste.
 - (7) Illustrations and printing clear and fairly light — not black like a circus dodger.

- b. Find a few advertisements that violate some of the items listed above.
- c. Find some national advertisement — sent out by the manufacturer, not by a local merchant.

How to Read the Newspaper

Now that we have examined the different types of writing found in a newspaper, let us apply our knowledge to the manner of reading a newspaper. Since we cannot take time, nor do we care, to read every day all that a newspaper prints, it is necessary for us to select what we will read. Here are some suggestions as to how to get the best of a paper quickly.

After you have tried each suggestion, check it and record the length of time it took.

Before laying aside the paper think back quickly over the outstanding items. You may wish to recall some of them later.

Test yourself to see how quickly you can read a newspaper well. Can you read it in twenty minutes?

Begin with one of your local papers.

Then choose a good metropolitan paper, such as the *New York Times*, the *Boston Transcript*, *Christian Science Monitor*, *Kansas City Star*, *Portland Oregonian*.

Follow the same plan in reading, and time yourself.

How to Choose a Newspaper

Can you use your skill in reading to determine the policy of newspapers?

I. Select two newspapers (preferably a local and a metropolitan) and mark them by this check sheet.

I	II	
		1. Do the headlines shriek at the reader, or are they in proportion to the value of the story?
		2. Are worth-while stories given prominence?
		3. Does the front page appeal to thoughtful readers or only to the curious or vulgar-minded?
		4. How much printed matter is there in the upper half of the front page? This is the most valuable space. Is it wasted on glaring headlines or large illustrations?
		5. Does it include all kinds of news, such as book reviews, stories of art exhibits, plays, economic development, education, discoveries?
		6. How much space is given to world and national news?
		7. Does the newspaper support community progress?
		8. Does the paper give too much space to features, especially of the entertaining kind?
		9. Are the editorials carefully thought out?
		10. Do the editorials reflect a high social standard?
		11. Is there any advertising of questionable nature?
		12. Is it reliable?
		13. Does it advertise sensational books, liquors, unreliable cures, extravagant prizes for working simple puzzles?
		14. What is the source of the "foreign" news and the illustrations? Is it reliable?
		15. Is there evidence that the newspaper strives to be accurate and honest?
		16. Does it aim to attract intelligent readers?

II. Compare an American and a British paper in regard to the points listed above. The front page of the British often is given entirely to advertising, thus making the front page a kind of wrapper to protect the news printed inside. What other differences do you find? Are they important differences? Do they affect the quality of the paper? Do you know the London *Times* or the *Manchester Guardian*?

TESTS

1. Turn back to the questions on the first page of our newspaper study and answer them fully.
2. Analyze your school paper. Measure it by some of the standards that have been discussed.
3. Exchange newspapers with another student and try to read his well in twenty minutes. When you finish, make a list of ideas you gleaned from your reading.
4. Perhaps your teacher will prepare questions on that day's newspaper to see if you have found the essential items. Can you answer her questions?
5. Write in the form of a list suggestions for reading a newspaper quickly.
6. What kind of newspaper writing is each of the following?

MUSSOLINI CLOSES AIR GAP TO EAST

ROME (AP) — Arrangements for covering a blind spot in Europe's air communications with Asia Minor, Africa, and India have been approved by Premier Mussolini.

The plan involves running a special night train from Rome to the Adriatic air terminal at Brindisi.

Planes which now have to stop one night at Athens, under the new arrangement will make Istanbul and Egypt before nightfall.

U. S. FILMS TRIPLE ENGLAND'S OUTPUT

LONDON (AP) — Nearly three times as much American movie film as British was registered here last year.

Dr. Edward Burgin, of the board of

trade, told the commons that registrations of British films amounted to 1,202,197 feet, including 69,777 feet made overseas in the British empire.

Films of United States origin totaled 3,583,428 feet while other foreign films totaled 190,067 feet.

THE OLD ORDER CHANGETH¹

The Fourth of July cannon cracker may still be a nuisance, but it is not now the menace to public safety that it used to be.

The recent Independence Day celebration took a good many lives — we can't seem to conduct a holiday, in the United States, without killing ourselves — but only one or two of the deaths were due to fireworks.

For the contrast, look at the records of the American Medical Association, which show that in the 1903 celebration, fireworks and gunpowder accidents took no fewer than 466 lives.

Little by little, we seem to be getting sense. Painful experience has taught us that the indiscriminate use of fireworks is exceedingly dangerous. Is it too much to hope that in another generation we may learn how to make a corresponding gain for safety in our holiday auto traffic?

ANSWERS TO QUESTIONS

Q. What is the number of kodaks in the United States? What is the annual production of negatives?

A. The Eastman Kodak Company says: "Our statistical department estimates that the total number of hand cameras in the United States of all makes is 15,000,000, but, to be conservative, our advertising department, uses the

¹ From the *Janesville (Wisconsin) Gazette*. Reprinted by permission of the editor.

figure 10,000,000, representing the number that are probably more or less active. The number of negatives made annually is estimated roughly at 500,000,000."

Q. How did the columbine get its name?

A. The word is related to the Latin *columba*, meaning dove. The flower is thought to resemble a cluster of doves clinging together.

Q. How does the value of books imported into the United States compare with that of exported books?

A. In general the values practically balance each other. In 1929, the year of the greatest amount, the United States Department of Commerce valued the imports of books, pamphlets, and music at \$13,736,853, and the exports of similar items at \$13,607,484.

HISTORIC BELLS OF CANADA RING AGAIN AS 400 YEARS AGO

Montreal and Quebec Can Point to Many of
Ancient Vintage

MONTREAL (AP) — As much a part of French Canadian life in this 20th century as they were in the days of the French domination of Canada, Quebec's historic bells are lending an authentic tone to the pageants of early days which are featuring the Cartier quadri-centennial and other celebrations under way here this summer.

For the bells in the towers of Montreal's more than 200 churches give voice to the recollection of French colonial days in Quebec as they sing out over the cacophony of modern automobile horns, fire sirens, and police whistles, bridging centuries with the same haunting carillons that rang in the ears of the gallant Cartier when he sailed from St. Malo,

France, in April of 1534, seeking a northwest passage to Cathay.

Montreal Is a Bell Town

Montreal is a bell town, as American tourists who have heard the matin and angelus roll up the sides of Mount Royal can testify.

Granddaddy of Montreal's brazen songsters is Le Gros Bourdon. Aloft in its spire of Notre Dame church, it is one of the great bells of the world. For long it was the mightiest bell of the western hemisphere, but that honor has latterly passed to newly cast bells in the United States.

Weighing 24,780 pounds, Montreal's deep-throated bell is mute except on state occasions. Some say this Michael of Montreal rocks and tortures the whole west bell-tower of Notre Dame in sounding its infrequent summons, but this is more fanciful than true.

Recalls Vivid Hours

The oldest bell in Montreal recalls some of the most vivid hours of Canada's history. It does not hang in a church, but in the Château de Ramesay museum here, and is known as the Louisburg bell from Nova Scotia. It was blessed in France and hung in the steeple of the church of Louisville in 1724. Upon capitulation of that town to the English in 1758 it was carried to Halifax to hang for many years in St. John's Chapel at Three Mile House. In 1895 a subscription was raised in Montreal for its purchase and later it was presented to this museum.

PART II

INTENSIVE READING

Can You Plow Deeply?

Up to this point we have been considering how to read rapidly and widely and have noticed a number of uses that such reading serves. All these, however, are only part of the story. We frequently need to read an article intensively — that is, to study it carefully — for a certain purpose. Think back over the reading skills already discussed. Would any of them give you what you need in mastering a chapter in your history lesson, in outlining a topic from a magazine, or in analyzing a story? We attack these problems in a different way and develop skill in intensive reading by different steps.

Nor is intensive reading simply one kind of attack on a page. Sometimes we want to run down the main idea of the writer. Other times we need to understand how a writing is organized, how it is put together. We may have to read to find a certain fact that we can use or to interpret the writing in the light of our own experience. Let us look at some of the problems in reading closely.

CHAPTER VII

CAN YOU FIND THE MAIN IDEA?

If you were asked to name the one reading skill that is the most important of all, what would it be? Would it be to read rapidly, to skim quickly and accurately, to know the meaning of a wide variety of words, to be able to find the facts given, to know how to pick out the more important details, or to understand written directions well enough to follow them exactly? All of these are unquestionably worth while and we should strive to become proficient in them, but there is one phase of reading ability that is probably still more important. This is to grasp swiftly and correctly the central thought or main idea that the writer is trying to put across. If you have this ability you have progressed far toward becoming a good reader; if you do not have it you can remove a great handicap in your school work by acquiring it.

It would seem to be easy to find and remember the one big point a writer had in mind. Experience may have shown us, however, that many readers miss that one main point. Have the members of your class always agreed upon the central idea in a lesson?

Let us try our skill in finding the main point. Read the selection here and write down on a slip of paper exactly what you understood the writer was driving at — the point he wished to make. Read it as many times as you need to.

HOW THE FARMER DEPENDS ON OTHERS¹

BY MACY CAMPBELL

In early days farmers carried on only a very limited exchange of goods with other people. Now the exchange has become enormous. How heavy it is may be seen from a careful investigation made recently in a farm community in the central part of the Mississippi Valley. The source of the products was determined by tracing the articles found in common use in this farm community back to their original sources. The amazing number of products which the

¹ Adapted from Howard C. Hill's *Readings in Community Life*, pp. 10-12. Boston, Ginn and Company, 1930.

farmer secures from others in exchange for his produce may be seen by following a farmer through the activities of a single day.

The Middle West farmer springs from his bed, made in Kenosha, Wisconsin, at the whir of an alarm clock made in Connecticut. His rest was comfortable on a mattress made in Dubuque and between sheets made in North Carolina. He buttons suspenders made in Philadelphia to trousers made in Chicago, and dons a shirt made in Omaha and a sweater knit from wool grown in Australia. Then he draws on socks made in Rockford, Illinois, and laces up shoes made in St. Louis from hides grown in Argentina.

He turns the key in a lock made in Connecticut on a door made in Waterloo, Iowa, takes a milk pail made in New York State, and milks cows raised on his own farm. He separates the cream in a separator made in Wisconsin. Next he harnesses his horses with harness made in Cincinnati from hides grown in Texas. He washes in a basin made in West Virginia, uses soap made in Chicago, dries his face with a towel made in Belgium, and combs his hair with a comb made in Delaware.

Then he sits down to breakfast. The coffee he drinks was grown in Brazil, packed in New York, and is sweetened with sugar from Cuba. The bacon was packed in Kansas City, the eggs are from the home farm, the salt was refined in Michigan, and the pepper was grown in the Malay Peninsula. The bread was made of Dakota wheat milled in Minneapolis. The food was cooked on a stove made in St. Louis from iron mined in Minnesota. The china plate was made in England and the silverware in Connecticut.

After breakfast the farmer calls his neighbor on a telephone made in Chicago, over wire made in Hawthorne, Illinois, and carried by poles grown in Minnesota. Into the making of this one convenience had gone the services of the platinum miner in Russia, the mica digger of the British East Indies, the gold miner of Alaska, the copper miner of Montana, the anthracite-coal miner of Pennsylvania, the growers of flax in Ireland, of silkworms in Japan, and of long-staple cotton in Egypt.

Next the farmer hitches his horses to a plow made in Rock Island. After he finishes plowing, he disks the field with an implement made in Moline, Illinois, drags it with a harrow made in Rock Falls, Illinois, and plants seed corn raised on his own farm with a checkrow planter that was made in West Pullman.

When his day's work is done, the farmer shaves with a razor made in Germany, and, with his wife, gets into a family motor car made

in Detroit and rides to the market town on tires made in Ohio of rubber grown in the British East Indies. Before the start one of the tires is pumped up with a pump made in Chicago. The car is propelled by gasoline refined in Oklahoma from crude oil produced in Texas. The goods purchased in a half hour's shopping include a can of baking powder from Rhode Island, a package of raisins from California, a dozen bananas grown in Costa Rica, a package of tapioca grown in Java, powdered soap from Massachusetts, a glass baking dish from Pennsylvania, a piece of silk woven in China, and some pearl buttons made from clam shells at Muscatine, Iowa.

On his return home the farmer glances over his daily paper printed in Chicago from items gathered throughout the world by the Associated Press. He reads an article in his farm journal printed in Des Moines, tunes in a radio set made in Chicago, and listens to an orchestra in Pittsburgh. Then he reads a passage from the family Bible, which had come down to him across the years from the Holy Land, and retires for the night, little dreaming what a small fraction of his daily wants are met from his own products and what a large proportion are provided through exchanging the products of his labor for the products of the labors of others.

Here are some ways to go about finding the main idea in a selection: —

1. Study the title for a hint of the main idea.
2. Read carefully one or two paragraphs at the beginning to see what the writer forecasts.
3. Give special attention to the topic sentences of the paragraphs to note how they contribute to the central idea.
4. Read on through the selection till you come to the writer's conclusion. Note how he gathers up the threads into one main point.
5. Read to find repetition of the main idea. Remember that one of the artistic uses of repetition is for emphasis — evidently of an important idea. Use a dictionary to determine the meaning of apparently parallel phrases.

Try these methods on these selections. After each selection write the main idea and the way or ways you found it.

MOUNTAIN MANIA ¹

I may as well admit at the outset that I climb mountains myself. I spent the summer in a community in the White Mountains where one was considered hardly respectable unless on every brisk day one dressed up like a pirate and went steaming off up a peak; and I admit that I steamed with the best of them. I wore a flannel shirt that could hold its own against any. No khaki trousers in the neighborhood were more variously spotted, more quaintly discolored, than mine. No tin cup jangled more loudly at any hip than did mine. No sneakers, once white, took on more exactly the somber hue of the mountain trails up which they twinkled. No one devoured dry sandwiches and hard-boiled eggs with more gusto.

But to everybody who climbs there comes at last a moment of introspection and doubt. That moment came to me one night when I was camping, without shelter, high on a mountain slope, and when, at about 2 A.M., I felt a first drop of rain on my nose. That drop of rain quickened my torpid brain; and the events of the preceding hours passed in review and I asked myself, "Why do we climb mountains?"

I had ascended that mountain the previous afternoon, bent double under the weight of a pack that, in any civilized place, under any normal circumstances, I should n't dream of carrying, if I could hire a porter or an express company to carry it for me. If any employer had paid me, for any useful purpose, to fume and struggle as I did on that climb, and the Consumers League had caught him at it, we should have heard a lot about a new sweated industry. When I arrived at my destination, I built a fire which for cooking purposes was practically worthless. On the fire I cooked what I was pleased to call a meal. I am convinced that if that meal had been set before me in any restaurant, at the first mouthful I should have risen from my seat and walked resolutely from the room. The doctors and the Life Extension Institute and similar organizations spend thousands of dollars every year trying to educate the public not to eat the sort of meal that I ate on that mountain.

A friend of mine, who is chemically inclined, tells me that he thinks the trouble with that meal was that there were n't any vitamins in it. He explained to me that, if people go without vitamins for a while, they die. I told him his description convinced me that the meal I cooked did n't have a single vitamin in it. He asked me

¹ From the *Atlantic Monthly*, June 1922.

if I thought there were any carbohydrates in it, and I told him that if carbohydrates were good to eat, I believed we did n't have any. But I admitted that along about midnight I had had an uneasy feeling that a calorie must have gotten into the soup while I was n't looking.

After supper, I stretched my wearied limbs to rest on a fir-balsam bed of my own manufacture; and I may say that, if any reputable furniture concern were to put on the market a bed which embodied any of the salient characteristics of mine, an enraged public would sweep it out of business in a week. Finally, at 2 A.M., it began to rain. And I asked myself, "Why do we climb mountains?"

I remembered that the theory had been advanced that mountains are climbed for the sake of solitude. I had heard many voices lifted in praise of the solitude of the mountains. Solitude! At the mere suggestion I laughed a dismal laugh. I was not thinking of the dense crowds of mountaineers whom I was wont to encounter on this peak or that, or of the thrilling moments I had spent on the upper rocks of the mountains, dodging the flying ginger-ale bottles and sandwich boxes of those who had already gained the summit. I was thinking of the devoted attentions of the ambassadors of that great triumvirate, mosquitoes, black flies, and midges, of whom, it has been justly said, the greatest of these is midges. In ordinary society, I said to myself, we can generally at least choose our companions. But in the mountains — Well, I am no snob, but there are some visitors who don't know when to leave. They will not take a hint. No, the solitude hypothesis was a feeble one.

It occurred to me that some persons claimed to go camping in the mountains for the sake of rest. My idea of rest on a mountain, I said to myself, would be to sleep in a spacious four-poster bed, with a roof over me, and at about nine-thirty in the morning to open one eye and say to my faithful valet, "Meadows, my good fellow, have you warmed the pool and put out my clean clothes for me? Very well, then; now you may describe the sunrise to me. No, I doubt if I shall do any climbing today. I may climb out of bed, but I'm not sure."

Not until I got home from the mountains that night did I discover why it is that we go climbing. Then at last I discovered the secret. It is that only by absolutely depriving ourselves of the comforts of home on the mountains do we learn to enjoy them when we get down. The usual devotee of the mountains, poor wretch, will tell you, as he crawls in under a fifty-pound pack and staggers off up the trail,

that the only way really to appreciate the mountains is to go up them. But what I discovered is that the only way really to appreciate the mountains is to come down from them.

That night, when I got home, I found myself in a real house, with a watertight roof over my head. I began to realize what an ingenious device a house is. Windows, for example, which let in light, let in the view, let in air when we want it, and keep it out when it is too hot or too cold for us — I wanted to congratulate the fellow who invented windows. The house, I found, had a kitchen in it, which I had hitherto seldom visited; and in the kitchen was a stove, which sent the smoke up the chimney, collected the heat for the warming of the food, and kept the rain out of the fire. You may not have realized what a great thing it is to be absolutely sure, when a shower begins, that it won't put out the fire in the kitchen stove. I appreciated the vast superiority of the stove over a stone fireplace where the smoke blows in your eyes wherever you sit, the ashes deposit themselves in a fine rain on the surface of the coffee, and the fire, after you have finally wheedled it into burning, does so most hotly at the opposite end of the fireplace from the miserable receptacle in which the oatmeal is trying to keep comfortably warm.

That night I ate dinner off a table, sitting in a real chair, for comfort and convenience; rocks simply were n't in it with that table and chair. Separate spoons for soup and dessert — why, I could hardly believe it. I slept in a bed, with sheets, and with blankets that tucked in, so that you did n't imperil the whole structure whenever you turned over. And, for that matter, why turn over? The impelling urge that comes from the gradual numbness of a sharp left hip was absent. And pillows! What an improvement on a knapsack containing a can of condensed milk, a flashlight, and half a loaf of bread!

I found myself pausing in rapture before such commonplace objects as a bureau. A contrivance for keeping clothes — dry clothes, plenty of them — all stowed away out of sight and out of the dust, combined with a shelf where one can place a comb and brush, and a lamp! How exquisitely adapted to its manifold purposes! I had always taken bureaus for granted. When I came down from the mountain, the mere presence of a bureau in my room made me feel like a millionaire. I had made a great discovery. This modern civilization, which we hear so much decried, is great stuff.

Now that I have learned my lesson, I look with an indulgent eye

upon mountain climbers. When morning dawns cool and fair, and I see them plodding forth into the forests, with their tin cups clanking and their drawn faces peering out from under their gigantic rolls of blankets, I wish them well. Sometimes I walk beside them a little distance, until the trail begins to get uncomfortably steep; and then I wave them a jaunty good-bye. They are on their way to the great discovery, I say to myself; and then I walk back to my shady porch, surrounded with mosquito netting; and I sit down, and put my feet up on another chair; and as I comfortably settle myself for the morning, I reflect upon the delights of mountain climbing.

What is the main idea? -----

What method or methods did you use to find it? -----

THE SEVEN POINTS OF DEPARTURE ¹

Every time you pay a call, there is a departure to be made. Many other occasions also require departures. In addition to calls, there are many times when people are together and must eventually separate. Who shall make the first move? This is sometimes a hard question, and we shall not attempt to answer it here. Let us beg it by assuming that you are to make the move. Our immediate problem, then, is to determine how to do it.

All of us can call to mind guests who would not (possibly could not) take their leave. We may have lost patience with them. Would it not be fairer, however, to admit that the situation is a difficult one calling for special treatment? Approaching the matter in this frame of mind, I have given it much thought, and I now admit what I believe to be a complete solution. It is a solution, I may add, that has stood the test of actual practice. I shall present it analytically as "Seven points of departure."

One — stand up. Two — hold out your hand. Three — say good-bye. Four — go to the door. Five — open the door. Six — walk out. Seven — walk away. That is all there is to it. It sounds too simple to be true, and that, I admit, is the one weakness

¹ From the *Atlantic Monthly*, June 1933.

of my solution. The neophyte, therefore, must be warned to keep his wits about him, for experience has shown that every stage of this ritual is attended by unsuspected dangers. These will have to be mentioned briefly.

One — stand up. It is not always easy to stand up. As in the case of a plunge into cold water, there is a mental hazard to be overcome. It is easier, of course, to squirm in your seat, to say “Er . . . oh,” to look toward the door, to wish that the rug under your feet were the Wishing Rug — to do anything, in short, but rise. To effect the necessary first move, an act of will is called for. Remember that you wish to leave, and that it is difficult to do so without rising. Not impossible, of course. You could fall in a faint and be carried out. This maneuver, however, is a delicate one, not to be recommended except in great emergencies. Upon ordinary occasions a departure cannot be successfully engineered without rising. So face the inevitable and stand up. The beginner may hearten himself with the knowledge that rising in company becomes increasingly easy with practice.

Two — hold out your hand. Here again there is a mental hazard. Will it help to put your hand in your pocket? Need you wait for the end of the current anecdote? Should you accompany the offer of your hand with some banality such as “I must be running along”? No, all this is quite superfluous. Just hold out your hand. Most well-bred persons will understand the signal. But what if your hand is ignored? After all, one should be prepared for this. Suppose your hostess is blind, distraught, occupied, rude. Does the rule fit such a situation? Of course it does. You will observe that nothing was said about shaking hands. It is true that this usually occurs; so much the better. If not, your hand will soon get heavy — drop it. This completes the gesture, and you are ready to advance to the next part.

Three — say good-bye. Why say good-bye? People have often asked me this question, and I shall be frank about it. It is not strictly necessary from the utilitarian point of view. But it will save you from being considered queer. Since I devised my system, many of my acquaintances have tried to detain me. None have succeeded. This has occasioned much wonder among them, and yet I dare say that not one has suspected me of having a system. For this desirable state of affairs I give entire credit to the use of the word “Good-bye.” I therefore recommend it.

Four — go to the door. If you think it is easy to go to the door,

you have never seen a genuine victim of inertia in action. Such a one can spend hours between rising and leaving; he may even sit down again. So do not underestimate the difficulties at this point. Do not forget that in order to get to the door you will have to move your feet. Very well — move them.

Five — open the door. At this point you will get a real thrill of achievement. Like the first streak of daylight which brings hope to the victims trapped in a coal mine, the sight of the door will cheer you with its promise of ultimate escape. Often, of course, someone will take his stand between you and the exit. Go around him. Or, again, someone may reach the door ahead of you, only to possess the knob without turning it. This is not unusual, and you must be prepared to take whatever measures may be required to deal with this situation. Do not hesitate to strike down the offender in cold blood if need be. If the obstructionist is a woman, and you have scruples against hitting a woman, a playful push may do the trick. In a word, choose a method to fit the circumstances, and — open the door.

Six — walk out. The principle that applies here is precisely the same as that which I laid down under rule four. Think of the many groups you have seen leaning against open doors in different stages of exhaustion and boredom. For shame, do not lend yourself to such a scene. If you lose your courage at this point, your hostess will be sure to say sweetly, “Do come in and sit down again.” This is a sure sign, which, like a football signal, means one thing, and one only. It means, “Walk out!”

Seven — walk away, and to carry off smoothly this final part of the program, you must not leave anything behind — nor must your wife. But if you do leave something, let it go forever. What is a mere cigarette case, or diamond necklace? Leave it — leave it! I cannot say too emphatically — and I do so without fear of contradiction — that the most important part of my whole system is to walk away.

What is the main idea? -----

What method or methods did you use to find it? -----

PEARL CULTURE IN JAPAN¹

BY F. GEORGE FREDERICK

Pearls are being produced in Japan by the million today. Technical skill, developed to its highest degree, is taking a hand in one of nature's oldest games of chance. Not content with securing one pearl from a thousand oysters, Japan's experts are obtaining five to six hundred.

Japanese pearl culture is actually the process of helping the oyster, by a delicate surgical operation, to grow a pearl where none grew before. Long the guarded secret of one family, it has become a million-dollar industry, employing over a thousand men and women. Only in recent years have a few foreigners been privileged to see the pearl-culture farms. It was my good fortune to be permitted to visit the Gokasho farm as a guest of the House of Mikimoto, and to receive from the son of the founder a fascinating and detailed explanation of the process.

The operation consists essentially of inserting in the mantle of the oyster, between the stomach and the kidney, a perfect sphere of Missouri River mussel shell or seed pearl about three thirty-seconds of an inch in diameter. Upon the skillful execution of this delicate surgical operation the success of pearl culture depends. After the nucleus is inserted the oysters are set on shelves of an iron cage, each shelf containing twenty oysters, and the cage lowered below the surface of the water. In season, four hundred diving girls are employed to clean the oysters and remove foreign marine growth. Twenty or more are employed the year round to keep the cages clean and allow free entrance for water and food.

Mr. Mikimoto's explanation of the origin of the cage, which was invented by his father and is an improvement over the original methods in pearl culture, was interesting. Formerly, he said, oysters were spread on the bed of the ocean and women divers brought them to the surface in baskets. But parasites, crabs, and other enemies played such havoc with the oysters that a cage was devised to protect them. A further improvement was made by lifting the cages a few feet off the bottom and suspending them from the surface, and after much experiment it was learned that a staggered arrangement of cages in groups at a mean depth of fifteen feet was ideal for the feeding and growth of the oyster.

¹ From "The Pearl Standard" in the *World Traveler*, January 1930. As condensed in the *Reader's Digest*, March 1930.

The Gokasho Bay Station is the largest and most representative of the eight pearl-culture stations now operated by the Mikimoto Company. Fifty thousand cages, pearl-oyster incubators, are in continuous operation, with an average of one hundred and forty pearl oysters in a cage, making a total of some seven million dollars under cultivation at one time. About a million would normally reach maturity each year, but the loss of the oysters before maturity averages 25 to 30 per cent, so that the net yield is about six to seven hundred thousand mature oysters. The life cycle of the oyster is twelve years, and the nucleus of the culture pearl is not inserted until the oyster is four years old, as the young oysters cannot survive the operation. The five or six years after the operation bring the greatest production of pearl essence.

As a memento of my visit Mr. Mikimoto set before me a tub containing about two dozen oysters of sixth-year cultivation. Requested to open the oysters and try my luck, I was rewarded with five beautiful specimens of culture pearls, all perfectly spherical in shape, and with one exception of good color.

The perfection of the culture pearl is astounding. In spite of the efforts of scientists to devise means of finding the difference between culture and normal pearls, whether by chemical analysis, X-ray examination, or other methods, no process in practical use today assures positive detection of the culture pearl.

What is the main idea? -----

What method or methods did you use to find it? -----

WHEN YOU WRITE ABROAD ¹

BY FRANCIS RUFUS BELLAMY

When you drop a letter for a foreign country into a post box, with three or five cents postage affixed, you have participated in probably the most civilized activity of your lifetime. A German, Heinrich von Stephan by name, is responsible.

Stephan was the first Director of Posts for the North German Confederation. When he took his job in 1866, sending letters abroad resembled playing flamingo croquet in *Alice in Wonderland*. It was impossible to ascertain the rules. If your grandfather, for

¹ From the *Reader's Digest*, August 1934.

instance, wished to write Berlin from New York, it cost him 90 cents to send the letter by German steamer or \$1.25 by British boat. If he lived in Mexico and got a letter from London, he paid the Mexican post office \$1.45 when the letter came. A letter from Berlin to Rome cost 68 cents through Switzerland but 90 cents through France. Letters to Russia went by thirteen different routes, ten of which imposed varying charges. There were six routes to Australia, requiring postage that varied from a few cents up to a dollar.

Into this situation Stephan plunged, and called an International Congress to consider his proposal. The Congress met in 1874, in Berne, Switzerland, and at the end of twenty-four days adopted every single one of his proposals. The Universal Postal Union came into being as a result of the most amazing one-man international agreement ever achieved. Today, the same basic agreement which Stephan wrote for Europe and the United States serves every country in the world.

Consequently, in this year 1934, whether you are in Timor or Titusville you can address a letter to any foreign land and be sure it will receive the same swift, respectful treatment once reserved only for the royal messages of a Caesar. Whether you are in Nanking or Nome, the simple procedure is the same: affix a five-cent stamp or its equivalent — blue in color. (The only exception concerns the three-cent rate between the Americas and Spain explained later.) Who gets the five cents? Without exception, the office where you buy the stamp. Who records the transaction? No one. Every nation delivers free and uncounted within its own borders all the mail it receives direct from any other country.

Perhaps your letter is addressed for some remote province in, say, the Belgian Congo. No matter. There is a directory showing the location of every one of the world's 265,000 post offices; and another bulky volume prescribes exactly the route, by train and steamer, to each of them. Though your mail may have to pass through the postal services of half a dozen countries, it is handled unquestioningly by each and passed swiftly on toward its destination.

Only once every three years does the subject of money invade this co-operative paradise. It happens then because of the necessity of carrying mail addressed by one country to another through a third. This is not strictly mutual service and, to compensate the third nation for handling such "transit mail," money must change hands. To ascertain how much, four specified weeks are set apart, once

every three years, wherein every bag or piece of mail sent to any country through a third is weighed or counted : by sender, forwarder, and receiver. Every bag received from abroad which has been handled by a third party is checked and weighed. The complete record of all these transactions goes to the Postal Union's central office in Berne.

Once all statistics are in, charges are computed by the Berne office on an annual basis. Four weeks — the Statistics Period — multiplied by thirteen gives the annual charge which each country must pay during the next three years to every other country that handles its transit mail. Everything is computed in gold francs and weighed by the metric system. French is the official language.

In the annual international figures from Berne, last time, Germany emerged as the biggest debtor all round: 1,600,000 gold francs. Her foreign mail goes through many countries and on many foreign steamship lines. France got the palm for the biggest creditor: nearly 2,000,000 gold francs. She carried more transit mail for the rest of the world than the world carried for her. In the same period foreign nations paid us around \$800,000 for our work for them — a drop in the mail bucket. Incidentally, our foreign mail service — not domestic — costs us 47 million dollars and its total receipts are estimated at 15 million.

As a result of the uniform five-cent stamp, all the people of the world exchange a billion and a half first-class letters every year — cheaply and with practically no red tape. In this great Correspondence Derby, the United States leads the field. The figure is 191 million letters. Next to us, the great letter-writing countries are Britain, France, and Germany — Britain out ahead, and the other two neck and neck. Japan, Austria, and Italy follow. The single city of Singapore, in the Straits Settlements, mails as many foreign letters as all the Russias: a half million a month. Belgium writes three times as many as Brazil.

One thing is noteworthy. The industrially developed countries send much more mail — counting printed matter — than they get. The undeveloped lands and the colonies are the ones who get more than they send.

The Berne office has been going now well over fifty years. Its cost is around \$100,000 annually, of which we paid \$2000 in 1933. In these fifty-odd years, eight Postal Congresses have been held. The present colors of our one-, two-, and five-cent stamps are the outcome of the Washington meeting in 1897, when these colors were

made uniform in every postal service in the world. Meanwhile, within the Union, many lesser private agreements have been made.

One of the most progressive of these agreements was the signing of the Pan-American and Americo-Spanish agreements by the United States, Spain, and the countries of the Western Hemisphere so that the domestic rate now obtains on this whole continent and transit charges are abolished. There is no Statistics Period between the countries of the two Americas or Spain. Except in the air-mail services, where accounts are still kept on a business basis, no money changes hands at all. Letters are as free as birds. Next time you write Latin America, remember that. The abolishment of transit charges came about largely due to the complaints of the Argentine. No countries lie beyond her — except the South Pole — and Argentina delivered twice as much American mail for us as we delivered for her.

The development of the international air mail is the most recent outstanding achievement. Here there are no frontiers, by mutual agreement. There is only service. The air mail flies, inviolate, over every land. The world begins to be as familiar as our neighbor's back yard.

Where this new winged mail service will end, no man can say. But one thing is certain: the Universal Postal Union is mankind's first completely successful experiment in international coöperation. Stephan died in 1897. The human race appears considerably less crazy because he once lived.

What is the main idea? -----

By what method or methods did you find it? -----

IN THE KEY OF W¹

The first straw was my relegation to a back seat, on a well-remembered autumn school day, simply and solely because my name began with *W*. The last straw was the defeat of an excellent local candidate in the November election, simply and solely because his name, beginning with *W*, stood last upon the ballot. I voted for

¹ From the *Atlantic Monthly*, March 1925.

him. I always vote for anyone whose name begins with *W* — if for no other reason, just to offset the unintelligent vote of some poor boob who votes for the *A*'s and *B*'s just because their names come first.

And in between those straws there's a whole hayrickful.

Now, therefore, I raise my voice, on behalf of a long-suffering multitude of *W*'s, to protest the disadvantages of living at the end of the alphabet.

We are educated in back rows. We cannot see the writing on the blackboards; we cannot hear, as others can, the precious words of the teacher. We answer "yes" when we should have answered "no" and we answer "no" when someone else should have answered "yes." Nay, more, we are led into permanent and insidious temptation, for distance ever lendeth opportunity.

We are always at the end of the lists. Sometimes, indeed, the lists stop before they reach us. What avails it to have dinner-danced with the Prince of Wales (God save his royal initial!) if the morning paper, after listing among the guests, —

U

Underhill, Theodore

UpDyke, Mr. and Mrs. Carleton DeQ. (*née* Bixby)

V

Vaughan, the Misses Violet and Vyvyan,

suddenly draws a line and goes on to inform the world that Aaron Bros. have just received a special importation of bengalines and chiffon crêpes?

Even if the list included us, who reads it through? Interest may be high at the start — but after all the Bateses and the Clarks, and the Gateses and the Parks, the keenest mind, faltering, may turn and flee before the massed *S*'s.

It's a serious matter financially. For who, seeking by means of a classified telephone directory the services of an ambulance or an architect or a dentist or a derrick or a naprapath or a numismatist or a pawnbroker, or a plumber, does not make his selection from the top of the list?

What chance, I ask you, has a Waffle, or a Wozniak?

The spiritual indignities we endure! Take the ordinary grading system. It equates A with excellence, B with good work, C with mediocrity, and so on down to F for failure. What has A done that

it should have such glory? Did you ever stop to think, if F stands for Failure, what W must stand for?

If I have the making of a grading system, mine shall read: —

W	.	.	.	.	.	.	Well done
S	.	.	.	.	.	.	Satisfactory
B	.	.	.	.	.	.	Barely passing
A	.	.	.	.	.	.	Absolutely impossible

It is precisely we, the *W*'s, who bear the brunt of this desperate finality; we are the climax, the real ultimate. Those who come after are but few and negligible. The *X*'s are unknown quantities; the *Y*'s are chiefly Young things; the *Z*'s merge naturally into &c's.

Come then, ye Walkers and Warrens, ye Weavers and Websters, ye Whipples and Whitneys, ye Wilsons and Winslows, ye Wolcotts and Woodward's, ye Wrenns and Wrights, ye Wylies and Wymans, and all ye host of William'ses! Let us Wise in our Wrath! Let us put an end to the tyranny of the Adam'ses and the Aard-vark's! Let us form a union — no, a W-nion! Let us vote for each other, trade with each other, and put each other in front rows!

Thus fortified, what though we still answer last at roll call, wait at the end of lines, go to the last window ("way to your right, third around the corner"), and ride in the last automobiles? Let us together press onWard, forWard, and upWard, hitching our Wagon to the constellation of Cassiopeia, that resplendent W of the skies!

What is the main idea? -----

How did you find the main idea? -----

MILLPOND MARINERS ¹

BY GOVE HAMBIDGE

The thought that he was going to make amateur mariners of half a million Americans never occurred to Ole Evinrude when he invented the first outboard motor twenty-five years ago. He was simply in a hurry to get a pint of ice cream; and all that he wanted was some way to get around in a rowboat without having to row.

¹ From the *Reader's Digest*, August 1934.

As a lad, Ole had been an enthusiastic woodshed inventor, but in secret — for his father, who came from Norway and settled on a farm in Cambridge, Wisconsin, had no patience with such tomfoolery. So Ole built his first boat by devious ways, and sneaked it onto the waters of Lake Ripley before the elder Evinrude, working as a mechanic, was seized with a fever to make a horseless carriage. He did it too; it worked, and before long he had organized a modest company to manufacture motors.

This is where the ice cream enters. On a blistering August day, Ole's crowd went to an island for a picnic; and Bess Cary, who was Ole's particular friend and also his bookkeeper, said she wished she had some ice cream; and next moment Ole was in the rowboat headed for the ice-cream store on the mainland two and a half miles away. Heat — heavy oars — girl wanting ice cream — horseless carriage: these, mixed up in the right proportions at the right time, made him think it would be a grand thing if he only had an oarless rowboat. The idea stewed in his mind until he actually produced a portable motor that would do the trick. It is recorded that when Bess Cary saw it — she was Mrs. Evinrude by then — she remarked irreverently that it looked like a coffee grinder, which it probably did.

Through sundry misfortunes, Ole Evinrude had proved by now that he was a sweet inventor but no great shakes as a businessman. Mrs. Evinrude took over the business management of the company, and no small part of the credit for the success of the outboard motor is hers.

Now in New York there was a Dane, one Oluf Mikkelsen. Out of work and starving, this Oluf Mikkelsen had walked into a restaurant one morning, ordered a bang-up meal, eaten it, and then sat imperturbably smoking a good cigar and awaiting arrest. Instead of sending him to jail the proprietor handed him a generous meal ticket. (Oluf Mikkelsen has repaid that by doing the same thing for many a down-and-outer.) This was the turn of the Mikkelsen luck.

He was working in an export house when he happened to pick an Evinrude circular out of the office wastebasket — a year, maybe, after the outboard motor had been invented. Now Oluf Mikkelsen knew something about the doughty fishermen of his native Scandinavia. Mulling over the circular, he said to himself that if there was one thing a Scandinavian fisherman needed more than anything else on earth, it was this outboard contraption. He persuaded his company to advertise the thing for export to Norway and Sweden.

And eventually he descended on the Evinrudes with an order for 5000 motors, a thing so unheard-of, fantastic, preposterous, and heavenly that the Evinrudes wanted to turn handsprings. They built a new factory; and Oluf Mikkelsen became world outboard agent No. 1.

Today two companies make something like 80 per cent of the outboard motors sold — the Outboard Motors Corporation of Milwaukee (in which the Evinrude firm is merged), and the Johnson Motor Company, of Waukegan.

Perhaps you remember the early outboard motors — one cylinder, five miles an hour, balky, hard to start, eager to stop at the wrong moment, as noisy as a riveting machine, but useful withal. Twenty-five years saw steady improvement to the suave, quiet, speedy, powerful, dependable models of today; and there are many, to suit various purposes and purses. Along with this went an equally rapid improvement in boats to go with the motors. The outboard owner is no longer limited to a rowboat — he has a bewildering choice of sleek dinghies, family boats, runabouts, V-bottom raceabouts, hydroplanes, and even cabin cruisers that will sleep two people.

As the outboard boat can traverse shallows impossible for anything else but a canoe, thousands of miles of inland waterways are open to its inquisitive prow. One may cruise from New York to the Mississippi, down to New Orleans, across to Florida, and up to New York again — almost all the way inland. An adventurous outboard boat journeyed from the Columbia River on the West Coast clear across the continent to New York. And in winter, the thing can be stowed in the cellar.

The development of outboard motorboating is logical and luring, part of the growing play spirit and gypsy mood. It is a fair guess that the number of outboard motors actually in use today is not less than half a million. They threaten to turn Americans into a sea-going people, and even inland dwellers who never see the ocean or a big lake have gone nautical and become millpond mariners.

What is the main idea? -----

How did you find the main idea? -----

CARPETS ¹

BY MARY LOCKWOOD MATTHEWS

There are several kinds of carpet, varying in method of weaving and dyeing and in the materials used. Those suitable for dining-room use are Wilton, body Brussels, tapestry Brussels, velvet, rag rugs, and occasionally hemp and grass rugs. Perhaps ingrain may be selected, but it is not the best choice.

Carpets and rugs may be divided into two classes: (1) flat, carpets that can be used on either side; (2) pile, carpets having either loops or tufts on the right side, with a foundation or back of some cheaper material, such as jute or hemp.

Body Brussels carpet belongs to the pile class, its face being woven with small loops of yarn. The loops are wool yarn, which has been dyed before weaving. The back of the carpet is usually of hemp or jute. The quality of body Brussels carpet depends on (1) kind of yarn used, the best being made of worsted yarns; (2) the number of threads in a loop, the better grades having the greater number, thereby making the surface of the carpet thicker; (3) the number of loops in a given space, the best grades of carpet having them so close together that the backing does not show on the surface of the carpet; (4) the class of dye used; and (5) the material used for the backing, the best material being hemp. Body Brussels carpet is woven on an especially constructed loom. The wool yarns used on its face are woven through the backing so that they appear as flecks of color over the surface. Body Brussels pleasing in color and design may be purchased and, when of good quality, gives excellent service.

Wilton carpet is woven like body Brussels. In finishing, however, the loops are cut so that the pile is composed of short, cut ends of yarn, called "tufts."

French Wiltons are usually woven in Oriental colors and patterns; Royal Wilton is a trade name for a cheaper grade of Wilton; Wilton velvet is a cheaper grade; Hartford Saxony has a longer nap than other Wiltons. Wiltons are made in excellent colors and designs, give good service, and are very popular for use in living rooms and dining rooms.

Tapestry Brussels, sometimes called "tapestry," is a pile carpet having a face covered with loops of wool yarn and a backing usually of jute. It is woven so that the yarns do not show through the back-

¹ From *The House and Its Care* by Mary Lockwood Matthews. Reprinted by permission of Little, Brown & Company.

ing of the carpet, and can be distinguished from body Brussels in this way. Occasionally a dishonest manufacturer paints the back of a tapestry Brussels to represent the yarns on the back of a body Brussels for the purpose of deceiving the purchaser. Tapestry Brussels is a much cheaper carpet than body Brussels, is not made of as good materials, and is woven in a much less substantial way. The designs and colors are often unattractive. In selecting a tapestry Brussels, choose one with thick, closely placed loops, since this will wear well and look well for a longer period.

Velvet carpet is a pile carpet woven like tapestry Brussels, but with the loops cut. It is a cheaper carpet than body Brussels or Wilton of good grade.

Hemp or linen rugs sold under trade names are sometimes used in dining rooms in bungalows or in summer cottages. They are less expensive than a good grade of wool rug, are well made, and come in pleasing colors.

Rag rugs of large size are sometimes attractive in dining rooms. The rugs may be dyed one solid color, or several colors may be employed in making them.

What is the main idea? -----

What method or methods did you use to find it? -----

BATTLE HYMN OF THE REPUBLIC

Mine eyes have seen the glory of the coming of the Lord;
He is trampling out the vintage where the grapes of wrath are stored;
He hath loosed the fateful lightning of his terrible swift sword;
His truth is marching on.

I have seen Him in the watch-fires of a hundred circling camps;
They have builded Him an altar in the evening dews and damps;
I can read his righteous sentence by the dim and flaring lamps;
His day is marching on.

I have read a fiery gospel, writ in burnished rows of steel:
"As ye deal with my contemners, so with you my grace shall deal;
Let the Hero, born of woman, crush the serpent with his heel,
Since God is marching on."

He has sounded forth the trumpet that shall never call retreat;
He is sifting out the hearts of men before His judgment-seat:
Oh, be swift, my soul, to answer Him! be jubilant, my feet!
Our God is marching on.

In the beauty of the lilies Christ was born across the sea,
With a glory in His bosom that transfigures you and me:
As He died to make men holy, let us die to make men free,
While God is marching on.

— JULIA WARD HOWE

What is the main idea? -----

What method or methods did you use to find it? -----

THE FOOL'S PRAYER ¹

The royal feast was done; the King
Sought some new sport to banish care,
And to his jester cried: "Sir Fool,
Kneel now, and make for us a prayer!"

The jester doffed his cap and bells,
And stood the mocking court before;
They could not see the bitter smile
Behind the painted grin he wore.

He bowed his head, and bent his knee
Upon the monarch's silken stool;
His pleading voice arose: "O Lord,
Be merciful to me, a fool!

"No pity, Lord, could change the heart
From red with wrong to white as wool;
The rod must heal the sin: but, Lord,
Be merciful to me, a fool!

"'T is not by guilt the onward sweep
Of truth and right, O Lord, we stay;
'T is by our follies that so long
We hold the earth from heaven away.

¹ By permission of Houghton Mifflin Company, publishers.

"These clumsy feet, still in the mire,
Go crushing blossoms without end;
These hard, well-meaning hands we thrust
Among the heartstrings of a friend.

"The ill-timed truth we might have kept —
Who knows how sharp it pierced and stung?
The word we had not sense to say —
Who knows how grandly it had rung!

"Our faults no tenderness should ask,
The chastening stripes must cleanse them all;
But for our blunders — oh, in shame
Before the eyes of Heaven we fall.

"Earth bears no balsam for mistakes;
Men crown the knave, and scourge the fool
That did his will; but Thou, O Lord,
Be merciful to me, a fool!"

The room was hushed; in silence rose
The King, and sought his gardens cool,
And walked apart, and murmured low,
"Be merciful to me, a fool!"

— EDWARD ROWLAND SILL

What is the main idea? -----

What method or methods did you use to find it? -----

LONDON FOLK¹

The folk who dwell in London town
Are learned folk and wise;
The pageantry of the wide earth
Passes before their eyes.
But there's more than the London folk have seen,
Beyond their dead gray skies;
There's more than the London folk believe
Twixt sunset and moonrise.

¹ From the *Atlantic Monthly*, February 1925.

Oh, there's many and many a goodly sport
Well known in London town;
But I saw King Oberon of Faery
In a wood by Merrow Down;
He had a sword of the moony silver
And a dewdrop in his crown;
He hunted a bat in the still night
For his skin so soft and brown.

And in London town there's many a shop
Will sell your heart's desire:
But by the red roofs of Prior's Marston,
Which is in Warwickshire,
I came upon Robin Goodfellow
Digging a field for hire;
I gave him a silver threepenny-bit
To rest by his kitchen fire.

And in London town is the Queen of England,
Most royally fair to see:
But a road runs over Hollow Mill Cross
In the far North Country,
Where I met the Queen of Elfland riding
With a lordly company;
True Thomas rode by her left side,
And she kissed her hand to me.

It's good to walk about London town
When one is blithe and young:
But I sigh to think of the chalk hills
Where elfin bells are rung;
My eyes are weary for red fields
The Warwick woods among;
My heart is sick for the bare high fells
Where my songs were first sung.

— MORLEY DOBSON

Write the main idea of this poem. -----

How did you go about finding the point? -----

THE LIVING ROOM

BY MARY LOCKWOOD MATTHEWS

In deciding upon the furniture for a living room, it is well to draw to scale the floor plan, showing the doors and window openings, thereby getting the dimensions of the spaces into which furniture must fit. On this drawing, measure off the necessary floor space required for each desired piece of furniture, in order to determine the floor space needed and whether the room will be crowded in appearance with such an arrangement. When the income is limited, it is a wise plan to buy only a few good pieces of furniture for the living room rather than a greater number of pieces of a cheap grade. Good furniture is expensive, because it requires good workmanship and the best of materials to produce well-designed and well-constructed articles. Sincerity can only be expressed in a room where each article of furnishing used is good of its kind.

The floor coverings, the draperies, and the furniture of the living room should be alike in quality, should harmonize in color and design with each other and with the walls and woodwork in the room, and should accord with the furnishings used in adjoining rooms, especially where there are large openings between the rooms. The repetition of color must be carefully considered in good room decoration; different hues or tones of a color should be used in the walls, draperies, upholstery, table covers, and lamp shades. Contrasting but harmonious colors may be used with the predominating color, but should never be found in large masses.

A room does not appear pleasing unless the designs used for the furniture are in accord and unless the articles of furniture are suitable for the room in which they are placed. For example, a man's den looks well furnished with Mission furniture when the walls are plain and the draperies are of thick, heavy material without design or with a simple geometric design, hung straight, and when the rug is of a plain color or has a small repeat pattern; but a living room furnished in this manner is not pleasing, because the room is too severe in character to be comfortable for all the members of the family.

The furnishings in a room must harmonize in quality; golden oak and mahogany furniture are not alike in quality and should not be used together; cheap, poorly colored and designed draperies do

¹ From *The House and Its Care* by Mary Lockwood Matthews. Reprinted by permission of Little, Brown & Company.

not harmonize in quality with mahogany furniture, nor is wicker suitable for the room where silk or velvet draperies are hung.

The most artistic furnishing plan requires that the furniture be in keeping with the design of the house. Colonial furniture fits into a Colonial house; wicker, reed, and painted furniture is particularly adapted to the small bungalow; Craftsman furniture may be designed to fit a Craftsman house. If the house is not of pronounced design, it may lend itself to much variety in furnishing.

Poorly designed rooms can often be improved in appearance by the wall decoration, the arrangement of draperies, and the placing of furniture. If a room is too narrow to be in proportion to its length, it is wise to place the larger pieces of furniture so that they emphasize the effect of width. In a long, narrow room, two rugs of equal or unequal size, or possibly three rugs, two alike in size, will aid greatly in making the room proportion appear better. Domestic rugs, when used in this way, should be of the same material.

When a room is small, the apparent size may be increased by using light colors on the walls, one large plain-colored rug on the floor, and lightweight furniture, and by avoiding contrasts in color and limiting the number of tones of the predominating color to two or three.

The room with a ceiling that is too high may be made to appear in proportion by employing wall decoration emphasizing the horizontal line, such as a wide border, a drop ceiling, or a figured paper. The horizontal line of the windows may be emphasized by having a valance across the top without side drapes; sometimes Dutch curtains with wide decorated hems are effective. The furniture should be long and low in design and the rugs dark in color, designed to cover a large part of the floor area.

When the ceiling is too low in a room, the apparent height may be increased by emphasizing the vertical line in the wall decoration, keeping the walls light in tone and possibly using a striped paper or paneled walls. The furniture should emphasize the vertical line; the window draperies should hang straight and, when of heavy material, may run to the floor.

The living room is the most difficult to furnish of any room in the house, and it is a room that leaves with the visitor the impression of good or bad taste of the family occupying the house. For this reason if for no other, it is desirable that careful study and consideration be given to every feature affecting its decoration and furnishing.

What is the main idea? -----

What method or methods did you use in finding it? -----

CHAPTER VIII

CAN YOU GET A BIRD'S-EYE VIEW OF THE WHOLE?

Another valuable reading skill is one that helps us to understand the organization of a poem, an essay, or an article. This kind of reading is like soaring in an airplane and seeing the whole region laid out before one — main roads, crossroads, important buildings, streams, and other landmarks. It is like studying the map of a city with its parks, streets, railroads, and buildings all in their places. How much more easily we can find our way about after studying such a map! So it is in reading when we grasp the plan of the writing as a whole.

We will start with poetry, which is one of the best types of material for practicing this skill. To try out your ability to grasp the organization and meaning of a whole selection, read the following poem and make a brief outline of it in the space provided at the end.

"THE SPACIOUS FIRMAMENT ON HIGH"

The spacious firmament on high,
With all the blue ethereal sky,
And spangled heavens, a shining frame,
Their great Original proclaim:
Th' unwearied sun, from day to day,
Does his Creator's power display,
And publishes to every land
The work of an Almighty hand.

Soon as the evening shades prevail,
The moon takes up the wondrous tale,
And, nightly, to the listening earth,
Repeats the story of her birth:
While all the stars that round her burn,
And all the planets in their turn,
Confirm the tidings as they roll,
And spread the truth from pole to pole.

What though, in solemn silence, all
Move round the dark terrestrial ball?

What though nor real voice nor sound
 Amid their radiant orbs be found?
 In reason's ear they all rejoice,
 And utter forth a glorious voice,
 Forever singing as they shine,
 "The Hand that made us is divine."

— JOSEPH ADDISON

Outline: —

1. -----
2. -----
3. -----

Probably you will find that you need practice in this phase of reading. If so, try these problems: —

I. As you read each selection, follow the outline which precedes it. Read each selection several times, if necessary, until you see the plan in the writing itself, instead of referring to the outline.

America the Beautiful

1. Praise of external blessings — present.
2. Praise of historical achievement — past.
3. Praise of unselfish ideals — past.
4. Praise of vision of perfected social state — future.

AMERICA THE BEAUTIFUL ¹

O beautiful for spacious skies,
 For amber waves of grain,
 For purple mountain majesties
 Above the fruited plain!
 America! America!
 God shed His grace on thee
 And crown thy good with brotherhood
 From sea to shining sea!

O beautiful for pilgrim feet,
 Whose stern, impassioned stress
 A thoroughfare for freedom beat
 Across the wilderness!
 America! America!

¹ By special permission.

God mend thine every flaw,
Confirm thy soul in self-control,
Thy liberty in law!

O beautiful for heroes proved
In liberating strife,
Who more than self their country loved,
And mercy more than life!
America! America!
May God thy gold refine
Till all success be nobleness
And every gain divine!

O beautiful for patriot dream
That sees beyond the years
Thine alabaster cities gleam
Undimmed by human tears!
America! America!
God shed his grace on thee
And crown thy good with brotherhood
From sea to shining sea!

— KATHARINE LEE BATES

Song of the Chattahoochee

1. The river runs swiftly to reach the plain.
2. Water plants try to delay the river.
3. The forest tries to delay it.
4. Rocks try to delay it.
5. The call of duties on the plain cause the river to hurry.

SONG OF THE CHATTAHOOCHEE¹

Out of the hills of Habersham,
Down the valleys of Hall,
I hurry amain to reach the plain,
Run the rapid and leap the fall,
Split at the rock and together again,
Accept my bed, or narrow or wide,
And flee from folly on every side
With a lover's pain to attain the plain
Far from the hills of Habersham,
Far from the valleys of Hall.

¹ By permission of Charles Scribner's Sons, publishers.

All down the hills of Habersham,
All through the valleys of Hall,
The rushes cried *Abide, abide,*
The willful waterweeds held me thrall,
The laving laurel turned my tide,
The ferns and the fondling grass said *Stay,*
The dewberry dipped for to work delay,
And the little reeds sighed *Abide, abide,*
Here in the hills of Habersham,
Here in the valleys of Hall.

High o'er the hills of Habersham,
Veiling the valleys of Hall,
The hickory told me manifold
Fair tales of shade, the poplar tall
Wrought me her shadowy self to hold,
The chestnut, the oak, the walnut, the pine,
Overleaning, with flickering meaning and sign,
Said, *Pass not, so cold, these manifold*
Deep shades of the hills of Habersham,
These glades in the valleys of Hall.

And oft in the hills of Habersham,
And oft in the valleys of Hall,
The white quartz shone, and the smooth brook-stone
Did bar me of passage with friendly brawl,
And many a luminous jewel lone
— Crystals clear or a-cloud with mist,
Ruby, garnet, and amethyst —
Made lures with the lights of streaming stone
In the clefts of the hills of Habersham,
In the beds of the valleys of Hall.

But oh, not the hills of Habersham,
And oh, not the valleys of Hall
Avail: I am fain for to water the plain.
Downward the voices of Duty call —
Downward, to toil and be mixed with the main.
The dry fields burn, and the mills are to turn,
And a myriad flowers mortally yearn,
And the lordly main from beyond the plain
Calls o'er the hills of Habersham,
Calls through the valleys of Hall.

— SIDNEY LANIER

Recessional

1. The British Empire reaches around the world.
2. Humbleness of spirit is more acceptable to God than victory.
3. Pomp and glory die.
4. Power may lead our nation to forget God.
5. It is vain to depend on armaments instead of on God.

RECESSIONAL ¹

God of our fathers, known of old —
Lord of our far-flung battle-line —
Beneath Whose awful Hand we hold
Dominion over palm and pine —
Lord God of Hosts, be with us yet,
Lest we forget — lest we forget !

The tumult and the shouting dies —
The Captains and the Kings depart —
Still stands Thine ancient Sacrifice,
An humble and a contrite heart.
Lord God of Hosts, be with us yet,
Lest we forget — lest we forget !

Far-called, our navies melt away —
On dune and headland sinks the fire —
Lo, all our pomp of yesterday
Is one with Nineveh and Tyre !
Judge of the Nations, spare us yet,
Lest we forget — lest we forget !

If, drunk with sight of power, we loose
Wild tongues that have not Thee in awe —
Such boastings as the Gentiles use
Or lesser breeds without the Law —
Lord God of Hosts, be with us yet,
Lest we forget — lest we forget !

For heathen heart that puts her trust
In reeking tube and iron shard —
All valiant dust that builds on dust,
And guarding calls not Thee to guard —
For frantic boast and foolish word,
Thy Mercy on Thy People, Lord ! AMEN.

— RUDYARD KIPLING

¹ From *The Five Nations*, by Rudyard Kipling, copyright 1903, reprinted by permission from Doubleday, Doran and Company, Inc., and Mrs. Kipling.

Scum o' the Earth

1. Address to immigrants of different nationalities.
 - a.* Calls up the art and the heroism of Greece.
 - b.* Calls up the music of Poland.
 - c.* Calls up the adventure, the development of government, the literature, the art of Italy.
 - d.* Calls up the religious leadership of the Hebrew race.
2. Address to America.
 - a.* Asks us to pray for mercy.
 - b.* Compares our lack of culture with their rich background.
3. Address to the immigrant.

"SCUM O' THE EARTH"¹

I

At the gate of the West I stand,
On the isle where the nations throng.
We call them "scum o' the earth";

Stay, are we doing you wrong,
Young fellow from Socrates' land? —
You, like a Hermes so lissome and strong
Fresh from the master Praxiteles' hand?
So you're of Spartan birth?
Descended, perhaps, from one of the band —
Deathless in story and song —
Who combed their long hair at Thermopylae's pass? . . .
Ah, I forget what straits (alas!),
More tragic than theirs, more compassion-worth,
Have doomed you to march in our "immigrant class"
Where you're nothing but "scum o' the earth."

II

You Pole with the child on your knee,
What dower brings you to the land of the free?
Hark! does she croon
The sad little tune
That Chopin once found on his Polish lea
And mounted in gold for you and for me?
Now a ragged young fiddler answers
The wild Czech melody
That Dvořák took whole from the dancers.

¹ Reprinted by permission from the author.

And the heavy faces bloom
In the wonderful Slavic way;
The little, dull eyes, the brows a-gloom,
Suddenly dawn like the day.
While, watching these folk and their mystery,
I forget that we,
In our scornful mirth,
Branded them as "polacks" — and "scum o' the earth."

III

Genoese boy of the level brow,
Lad of the lustrous, dreamy eyes
Agaze at Manhattan's pinnacles now
In the first, sweet shock of a hushed surprise;
Within your far-rapt seer's eyes
I catch the glow of the wild surmise
That played on the Santa Maria's prow
In that still gray dawn,
Four centuries gone,
When a world from the wave began to rise.
Oh, who shall foretell what high emprise
Is the goal that gleams
When Italy's dreams
Spread wing and sweep into the skies.
Caesar dreamed him a world ruled well;
Dante dreamed Heaven out of Hell;
Angelo brought us there to dwell.
And you, are you of a different birth? —
You're only a "dago," — and "scum o' the earth"!

IV

Stay, are we doing you wrong
Calling you "scum o' the earth,"
Man of the sorrow-bowed head,
Of the features tender yet strong, —
Man of the eyes full of wisdom and mystery
Mingled with patience and dread?
Have I not known you in history.
Sorrow-bowed head?
Were you the poet-king, worth
Treasures of Ophir unpriced?
Were you the prophet, perchance, whose art
Foretold how the rabble would mock
That shepherd of spirits, ere long,

Who should gather the lambs to his heart
And tenderly feed his flock?
Man — lift that sorrow-bowed head.
Behold the face of the Christ!

The vision dies at its birth.
You're merely a butt for our mirth.
You're a "sheeny" — and therefore despised
And rejected as "scum o' the earth."

V

Countrymen, bend and invoke
Mercy for us blasphemers,
For that we spat on these marvellous folk,
Nations of darers and dreamers,
Nations of singers and seers,
Our peers, and more than our peers.
"Rabble and refuse," we name them
And "scum o' the earth" to shame them.
Mercy for us of the few, young years,
Of the culture so callow and crude,
Of the hands so grasping and rude,
The lips so ready for sneers
At the sons of our ancient more-than-peers.
Mercy for us who dare despise
Men in whose loins our Homer lies;
Mothers of men who shall bring to us
The glory of Titian, the grandeur of Huss;
Children in whose frail arms may rest
Prophets and singers and saints of the West.

Newcomers all from the eastern seas,
Help us incarnate dreams like these.
Forget, and forgive that we did you wrong.
Help us to father a nation strong
In the comradeship of an equal birth,
In the wealth of the richest bloods of earth.

— ROBERT HAVEN SCHAUFFLER

II. Now try finding the main divisions yourself. Make a simple outline for each, and check it for accuracy before going on to the next. Perhaps a neighbor will check it for you, so that you can try again until you master this seeing-of-plans.

THE THREE FISHERS ¹

Three fishers went sailing away to the West,
Away to the West as the sun went down;
Each thought on the woman who loved him the best,
And the children stood watching them out of the town;
For men must work, and women must weep,
And there's little to earn, and many to keep,
Though the harbor bar be moaning.

Three wives sat up in the lighthouse tower,
And they trimmed the lamps as the sun went down;
They looked at the squall, and they looked at the shower,
And the night-rack came rolling up ragged and brown.
But men must work, and women must weep,
Though storms be sudden, and waters deep,
And the harbor bar be moaning.

Three corpses lay out on the shining sands
In the morning gleam as the tide went down,
And the women are weeping and wringing their hands
For those who will never come home to the town;
For men must work, and women must weep,
And the sooner it's over, the sooner to sleep;
And good-bye to the bar and its moaning.

— CHARLES KINGSLEY

Write the idea in each division:—

1. -----
2. -----
3. -----

THE BALLAD ²

BY JOHN HARRINGTON COX

Of the various types of folk poetry the ballad is without a doubt the most important. It is the aristocrat among folk songs. In its primitive form it was probably a story in verse form accompanied by singing and dancing. The dancing element disappeared

¹ From *Poems*, by Charles Kingsley, published in 1882. By permission of The Macmillan Company, publishers.

² Reprinted from *Scholastic*, the American High School Weekly, by permission of the editors and the author.

long since, so that a ballad may be described as a story that is sung. In modern times the singing has often vanished, and the stanzas are merely recited.

Ballads deal with all sorts of subjects. Any incident or happening in the community, whether trivial or important, whether tragic or comic, might be made the subject of a ballad. The story of a man beating his wife is turned into the comic ballad "Dandoo"; two maidens dwelling together furnish material for "Bessie Bell and Mary Gray"; a high-born lady going off with a gypsy prince yields "The Gypsy Laddie"; a lady who died of a broken heart is immortalized in "Lord Level," and so on.

One of the interesting things about a ballad is that it seems to have no author. No name is attached and no date. Of course it must have been made at some time by somebody, either a single person or several persons, each contributing one or more stanzas. Having made it, the authors sank out of sight, being of no great importance. The song itself was the thing cared for. That the makers of it should disappear is not so strange when one considers that the old songs were not written down but sung. If they caught the fancy of the listeners, they were sung over and over again and perpetuated by oral processes, often for hundreds of years.

Another interesting thing about ballads is that they are always changing. Words, phrases, sentences, and incidents are altered or left out, either on purpose or through forgetfulness; new elements are added to suit the occasion; parts of one song are put into another to finish out a tale; all sorts of additions, omissions, and variations may occur, some voluntary, some involuntary. In this way a ballad may be almost entirely remade by the folk, a process sometimes called *communal re-creation*. Almost any of the ballads will illustrate these changes — for example, "Lord Randal" or "John Hardy." On the other hand, a ballad may be passed down from one singer to another for a long period of time with but slight variations, as in the case of "Fair Charlotte."

Emigrants from the British Isles brought many of these old ballads with them to America. The Southern Appalachians were settled largely by them and their descendants. This is an immense area, consisting of the mountainous parts of Virginia, West Virginia, Kentucky, Tennessee, North Carolina, South Carolina, and Georgia. In those mountains, homes were far apart, villages were small and infrequent. People were thrown largely upon their own resources. The stream of civilization passed around this region and

left those folk isolated, as it were, upon an island. Luxuries were unknown, schools mostly nonexistent, books few or none at all. But the folk memory was marvelously tenacious and it held on to the old songs that came over from the homeland. They furnished one of the chief means of entertainment, as well as a tie to the past. It is only recently that this body of folk song has been discovered, and the Southern Appalachians have become the happy hunting grounds of collectors and scholars.

Write the idea in each paragraph :

1. -----
2. -----
3. -----
4. -----
5. -----

III. Write two or three subtitles for divisions of these essays :

1. -----
2. -----
3. -----

A MYSTERIOUS PROFESSION ¹

For years I have been fascinated by the mystery of why men become bass-viol players.

There are eight bass-viol players in a modern orchestra. They stand in the back row, wearing drooping mustaches and eyeglasses. The latter, no doubt, are necessary, because for years they have strained their eyes looking for the little parts allotted to them by the composer.

And now comes a burning question. Here is a body of innocent and God-fearing men, honest taxpayers, and, according to our divorce courts, faithful husbands. They are almost wholly lacking in criminal tendencies. Search our jails. Are the glittering crimes of the country committed by bass-viol players? Can this profession

¹ From the *Atlantic Monthly*, August 1922.

honestly boast of any first-class kidnappers? Or murderers, or swindlers? The answer is No!

Why then do the composers manifest toward them such an utter lack of trust?

In looking over the average orchestral score, we find that bass viols are usually permitted only to double in the lower octave a few bass notes while the violoncellos are playing; the cellos at this point are usually showing off, and getting all the credit from the audience. There are some rare exceptions to this rule. For example, Beethoven, with a broad-minded spirit and a certain feeling of optimism, confides to the bass viols the business of working up a tempest in the storm of the Seventh Symphony. It did my heart good to see the octet rally to the occasion. No longer did they stand there as if suffering from sleeping sickness. Their bows and front hair started tossing angrily; the heavy strings vibrated wildly; heavy rumblings threatened the tranquil calm of a few minutes before — restlessness surcharged the atmosphere, growing steadily more menacing. The tides of wind and rain rushed violently on, until, finally, thunderous furies rode the air, shrieking their cries of rage. I felt myself swept up in the arms of the tempest; the wind howled, the sea moaned, a ship crashed — and all this hypnotic effect from these frock-coated bass-viol players!

Usually, however, they have the driest of parts to play: melodies are carried by the other instruments, and when the bass viols play at all, they very often have to play the same note sixteen times in succession.

“Ah!” you exclaim. “How easy!”

But is it easy? To play the same note sixteen times would bore me so that I am sure I should become absent-minded, and at the wrong moment come crashing noisily in with the next phrase. It also might be claimed that much of the time the bass viols do nothing. But this is not as easy as it appears: for, when they are not playing, they have to know what the rest of the orchestra is doing every minute, and not infrequently they are obliged to count as many as sixty-four measures in order to come neatly in on the beat of the sixty-fifth. This requires concentration of no mean order.

The small parts allotted to the bass viol, however, are vitally important. Take the bass away from the performance of a musical composition, and the thing weakly collapses. The amateur pianist goes in heavily for this crime; the right hand does not know what

the left hand doeth. In an orchestra the bass viols furnish the foundation of the musical structure, and are just as essential to the performance as the strong man in Keith's vaudeville who does an acrobatic act with five others, supporting them on his head and shoulders. He, however, wins applause after the performance. He runs forward in his pink silk tights and green plush trunks, and takes all the bows.

But the bass-viol player at the end of a concert has no such thrill. The next thing he has to consider is getting the animal home, for nothing can be left in the concert hall. He is starting at 5.15 P.M. — the rush hour; he must not only get the bass viol in the car, but he must park it there with nice precision, not running the bayonet through the foot of his nearest neighbor, or letting the head, all keyed up as it is, fall hysterically about. Let one of our New York philanthropists carry a bass viol from Fifty-ninth Street to the Bronx, via the subway, during the rush hour. I am sure he would add to his philanthropies the new humane measure of supplying Carnegie Hall with a Ford truck, to be backed up after concerts to carry away the bass viols to Hoboken, Flatbush, and the Bronx.

The drawbacks to playing this instrument are perfectly obvious. It would be interesting to know if there are any pleasures derived from it. Certainly no pleasure comes from playing it as a solo instrument; no musical literature has been written for it, so bass-viol players cannot enjoy playing, either for themselves or for their friends. This is where the mystery lies.

We know that these men could apply their musicianship to another instrument not having these drawbacks. What, then, impels them to adopt this weird pursuit? Are they sordid slackers who, for good pay, prefer a minimum amount of work? For, of course, they put forth less physical effort in their playing than men in the other positions in the orchestra. Or are they great altruists who, for the sake of having symphonies played, buckle on their frock coats and sacrifice themselves on the altar of Music?

ASKING FOR A RAISE¹

Have you ever asked for a raise in salary? If you have not, there is something coming to you in the way of a brand-new feeling: I mean the sensation you experience while approaching the boss on this quest. It is not just like seasickness; it is not exactly the

¹ From the *Atlantic Monthly*, July 1917.

same as dropping ten stories in an elevator; yet there are points of similarity to it in each of these. Walking into the dentist's office with a tooth aching to be pulled approximates it as nearly as anything else, although in this case the pain is reversed: the boss is the one who has the pain, and you are the one to do the pulling.

As much depends upon your approach to the boss as does on your approach to the green, to use an expression of golf. You must not shoot too far; neither should you fizzle and have to make an extra attempt. But go right in as if you belonged there. Never mind speaking about the weather as a self-starting device; say what is on your mind. He can find out about the atmospheric conditions by looking out the window.

When you go in on the green carpet the boss is very busy. He is frowning and looks decidedly squally. The thought comes over you that you will not say what you meant to; that this is not the time anyway, and besides he probably won't give it to you and you will feel chagrined; and that you are an ass for coming in there at all. These are not separate thoughts, but one sickening, panic-stricken lurch of your brain. It is lucky that the boss does not look up and see the expression on your face, because he would think that you had either lost your reason or been taken violently ill. As it turns out, he leads.

"Well, Percival?"

He manages to put a fatherly tone into these two words. He also contrives to inject into them a something which tells you that he is about to refuse your request, if you have courage enough left to make it, and that he is going to feel hurt about the whole thing. You could feel sorry for him if you were not so busy feeling sorry for yourself. How he manages to do this is a mystery and a subject on which only a boss could write.

The panic-stricken feeling abates just enough for you to see a mental picture of General Putnam going down the long flight of stone steps after something very fierce (you cannot remember just what), Nathan Hale making his famous wish, Horatius at the bridge, or Washington crossing the Delaware. With these examples of heroic endeavor prodding you on, you say the words.

They are not the words that you have rehearsed; no, indeed. They are very extemporaneous. They are simple Anglo-Saxon words, not grammatically put together and totally different from any that you had planned to say. However, they are out and you do not feel like Atlas any longer.

A fleeting pain seems to pass through the boss, as if he had been secretly and suddenly stabbed. This wears away, only to be succeeded by a long, thoughtful look, suggesting that he has not only been hurt, but surprised. (The old rascal knew what you wanted when you came in.)

"Well, you know, Percival, times are not what they should be. We're under a big expense and the way things are — I don't know. Let's see, how long have you been with us?"

You tell him, and he swings in the swivel chair the employees gave him last Christmas and looks out the window. He seems to be pondering over the terrific expense the firm is laboring under. You had entertained an idea that the concern was highly prosperous. But all your brains have been left outside and you gravely accept the thought that the business is tottering on the brink of failure. There is something the matter with your heart, you find. Too much smoking, probably. If you have sense enough to keep quiet, he will make the next move.

"Well, I guess it's all right. You can tell Barker on the way out that I said you could have four dollars more after this."

You beam. Words of thanks come in a jumble, and perhaps a mist steals over your eyes.

The boss deprecatingly raises his hand, growling, "Not at all, not at all." Then he turns to the burden he bears, which he somehow makes you feel has become four dollars more of a burden. You steal softly out, leaving him to the figures on the pad in front of him. They are the comparison of his golf score with that of Colonel Bogey, though you do not know that.

The door closes, and you take a couple of steps which no Russian dancer could even equal. You tell Barker, trying to keep your voice down where it belongs. Barker smiles. You do not know what that smile means, but you will know some day, when you are a Barker.

That evening you tell her. A thing like this must be told at just the right moment. The telling must not be delayed; neither should it be an abrupt overture to a pleasant evening. One thing is certain: you will tell it casually. Should you be smoking, you will flick the ash from your cigarette as a period to the sentence. If you are not smoking, you will brush an imaginary speck from your knee. These are the only two gestures possible. She will say, "No, really?" And you answer, "Uh-huh." And what does it matter then whether you are going to be a Barker or a Boss?

Subtitles for divisions:—

1. -----
2. -----
3. -----

TEST

State the main idea and the five main divisions of thought in this:—

THREE DAYS TO SEE¹

BY HELEN KELLER

All of us have read thrilling stories in which the hero had only a limited and specified time to live. Sometimes it was as long as a year; sometimes as short as twenty-four hours. But always we were interested in discovering just how the doomed man chose to spend his last days or his last hours. I speak, of course, of free men who have a choice, not condemned criminals whose sphere of activities is strictly delimited.

Such stories set us thinking, wondering what we should do under similar circumstances. What events, what experiences, what associations, should we crowd into those last hours as mortal beings? What happiness should we find in reviewing the past, what regrets?

Sometimes I have thought it would be an excellent rule to live each day as if we should die tomorrow. Such an attitude would emphasize sharply the values of life. We should live each day with a gentleness, a vigor, and a keenness of appreciation which are often lost when time stretches before us in the constant panorama of more days and months and years to come. There are those, of course, who would adopt the epicurean motto of "Eat, drink, and be merry," but most people would be chastened by the certainty of impending death.

In stories, the doomed hero is usually saved at the last moment by some stroke of fortune, but almost always his sense of values is changed. He becomes more appreciative of the meaning of life and its permanent spiritual values. It has often been noted that those who live, or have lived, in the shadow of death bring a mellow sweetness to everything they do.

¹ From the *Atlantic Monthly*, January 1933. Reprinted by permission of Famous Features Syndicate.

Most of us, however, take life for granted. We know that one day we must die, but usually we picture that day as far in the future. When we are in buoyant health, death is all but unimaginable. We seldom think of it. The days stretch out in an endless vista. So we go about our petty tasks, hardly aware of our listless attitude toward life.

The same lethargy, I am afraid, characterizes the use of all our faculties and senses. Only the deaf appreciate hearing, only the blind realize the manifold blessings that lie in sight. Particularly does this observation apply to those who have lost sight and hearing in adult life. But those who have never suffered impairment of sight or hearing seldom make the fullest use of these blessed faculties. Their eyes and ears take in all sights and sounds hazily, without concentration and with little appreciation. It is the same old story of not being grateful for what we have until we lose it, of not being conscious of health until we are ill.

I have often thought it would be a blessing if each human being were stricken blind and deaf for a few days at some time during his early adult life. Darkness would have made him more appreciative of sight; silence would teach him the joys of sound.

Now and then I have tested my seeing friends to discover what they see. Recently I was visited by a very good friend who had just returned from a long walk in the woods, and I asked her what she had observed. "Nothing in particular," she replied. I might have been incredulous had I not been accustomed to such responses, for long ago I became convinced that the seeing see little.

How was it possible, I asked myself, to walk for an hour through the woods and see nothing worthy of note? I who cannot see find hundreds of things to interest me through mere touch. I feel the delicate symmetry of a leaf. I pass my hands lovingly about the smooth skin of a silver birch, or the rough, shaggy bark of a pine. In spring I touch the branches of trees hopefully in search of a bud, the first sign of awakening Nature after her winter's sleep. I feel the delightful, velvety texture of a flower, and discover its remarkable convolutions; and something of the miracle of Nature is revealed to me. Occasionally, if I am very fortunate, I place my hand gently on a small tree and feel the happy quiver of a bird in full song. I am delighted to have the cool waters of a brook rush through my open fingers. To me a lush carpet of pine needles or spongy grass is more welcome than the most luxurious Persian rug.

To me the pageant of seasons is a thrilling and unending drama, the action of which streams through my fingertips.

At times my heart cries out with longing to see all these things. If I can get so much pleasure from mere touch, how much more beauty must be revealed by sight. Yet, those who have eyes apparently see little. The panorama of color and action which fills the world is taken for granted. It is human, perhaps, to appreciate little that which we have and to long for that which we have not, but it is a great pity that in the world of light the gift of sight is used only as a mere convenience rather than as a means of adding fullness to life.

If I were the president of a university I should establish a compulsory course in "How to Use Your Eyes." The professor would try to show his pupils how they could add joy to their lives by really seeing what passes unnoticed before them. He would try to awake their dormant and sluggish faculties.

Perhaps I can best illustrate by imagining what I should most like to see if I were given the use of my eyes, say, for just three days. And while I am imagining, suppose, you, too, set your mind to work on the problem of how you would use your own eyes if you had only three more days to see. If with the oncoming darkness of the third night you knew that the sun would never rise for you again, how would you spend those three precious intervening days? What would you most want to let your gaze rest upon?

I, naturally, should want most to see the things which have become dear to me through my years of darkness. You, too, would want to let your eyes rest long on the things that have become dear to you so that you could take the memory of them with you into the night that loomed before you.

If, by some miracle, I were granted three seeing days, to be followed by a relapse into darkness, I should divide the period into three parts.

On the first day, I should want to see the people whose kindness and gentleness and companionship have made my life worth living. First I should like to gaze long upon the face of my dear teacher, Mrs. Anne Sullivan Macy, who came to me when I was a child and opened the outer world to me.¹ I should want not merely to see the outline of her face, so that I could cherish it in my memory, but to study that face and find in it the living evidence of the sympathetic tenderness and patience with which she accomplished

¹ Mrs. Macy died October 20, 1936.

the difficult task of my education. I should like to see in her eyes that strength of character which has enabled her to stand firm in the face of difficulties, and that compassion for all humanity which she has revealed to me so often.

I do not know what it is to see into the heart of a friend through that "window of the soul," the eye. I can only "see" through my fingertips the outline of the face. I can detect laughter, sorrow, and many other obvious emotions. I know my friends from the feel of their faces. But I cannot really picture their personality by touch. I know their personalities, of course, through other means, through the thoughts they express to me, through whatever of their actions are revealed to me. But I am denied that deeper understanding of them which I am sure would come through sight of them, through watching their reactions to various expressed thoughts and circumstances, through noting the immediate and fleeting reactions of their eyes and countenance.

Friends who are near to me I know well, because through the months and years they reveal themselves to me in all their phases; but of casual friends I have only an incomplete impression, an impression gained from a handclasp, from spoken words which I take from their lips with my fingertips, or which they tap into the palm of my hand.

How much easier, how much more satisfying it is for you who can see to grasp quickly the essential qualities of another person by watching the subtleties of expression, the quiver of a muscle, the flutter of a hand. But does it ever occur to you to use your sight to see into the inner nature of a friend or acquaintance? Do not most of you seeing people grasp casually the outward features of a face and let it go at that?

For instance, can you describe accurately the faces of five good friends? Some of you can, but many cannot. As an experiment, I have questioned husbands of long standing about the color of their wives' eyes, and often they express embarrassed confusion and admit that they do not know. And, incidentally, it is a chronic complaint of wives that their husbands do not notice new dresses, new hats, and changes in household arrangements.

The eyes of seeing persons soon become accustomed to the routine of their surroundings, and they actually see only the startling and spectacular. But even in viewing the most spectacular sights the eyes are lazy. Court records reveal every day how inaccurately "eyewitnesses" see. A given event will be "seen" in several dif-

ferent ways by as many witnesses. Some see more than others, but few see everything that is within the range of their vision.

Oh, the things that I should see if I had the power of sight for just three days!

The first day would be a busy one. I should call to me all my dear friends and look long into their faces, imprinting upon my mind the outward evidences of the beauty that is within them. I should let my eyes rest, too, on the face of a baby, so that I could catch a vision of the eager, innocent beauty which precedes the individual's consciousness of the conflicts which life develops.

And I should like to look into the loyal, trusting eyes of my dogs — the grave, canny little Scottie, Darkie, the stalwart, understanding Great Dane, Helga, whose warm, tender, and playful friendships are so comforting to me.

On the busy first day I should also view the small simple things of my home. I want to see the warm colors in the rugs under my feet, the pictures on the walls, the intimate trifles that transform a house into home. My eyes would rest respectfully on the books in raised type which I have read, but they would be more eagerly interested in the printed books which seeing people can read, for during the long night of my life the books I have read and those which have been read to me have built themselves into a great shining lighthouse, revealing to me the deepest channels of human life and the human spirit.

In the afternoon of that first seeing day, I should take a long walk in the woods and intoxicate my eyes on the beauties of the world of Nature, trying desperately to absorb in a few hours the vast splendor which is constantly unfolding itself to those who can see. On the way home from my woodland jaunt my path would lie near a farm so that I might see the patient horses plowing in the field (perhaps I should see only a tractor!) and the serene content of men living close to the soil. And I should pray for the glory of a colorful sunset.

When dusk had fallen, I should experience the double delight of being able to see by artificial light, which the genius of man has created to extend the power of his sight when Nature decrees darkness. In the night of that first day of sight, I should not be able to sleep, so full would my mind be of the memories of the day.

The next day — the second day of sight — I should arise with the dawn and see the thrilling miracle by which night is transformed

into day. I should behold with awe the magnificent panoramas of light with which the sun awakens the sleeping earth.

This day I should devote to a hasty glimpse of the world, past and present. I should want to see the pageant of man's progress, the kaleidoscope of the ages. How can so much be compressed into one day? Through the museums, of course. Often I have visited the New York Museum of Natural History to touch with my hands many of the objects there exhibited, but I have longed to see with my eyes the condensed history of the earth and its inhabitants displayed there — animals and the races of men pictured in their native environment; gigantic carcasses and dinosaurs and mastodons which roamed the earth long before man appeared, with his tiny stature and powerful brain, to conquer the animal kingdom; realistic presentations of the processes of evolution in animals, in man, and in the implements which man has used to fashion for himself a secure home on this planet; and a thousand and one other aspects of natural history.

I wonder how many readers of this article have viewed this panorama of the face of living things as pictured in that inspiring museum. Many, of course, have not had the opportunity, but I am sure that many who have had the opportunity have not made use of it. There, indeed, is a place to use your eyes. You who see can spend many fruitful days there, but I, with my imaginary three days of sight, could only take a hasty glimpse, and pass on.

My next stop would be the Metropolitan Museum of Art, for just as the Museum of Natural History reveals the material aspects of the world, so does the Metropolitan show the myriad facets of the human spirit. Throughout the history of humanity the urge to artistic expression has been almost as powerful as the urge for food, shelter, and procreation. And here, in the vast chambers of the Metropolitan Museum, is unfolded before me the spirit of Egypt, Greece, and Rome, as expressed in their art. I know well through my hands the sculptured gods and goddesses of the ancient Nile-land, I have felt copies of Parthenon friezes, and I have sensed the rhythmic beauty of charging Athenian warriors. Apollos and Venuses and the Winged Victory of Samothrace are friends of my fingertips. The gnarled, bearded features of Homer are dear to me, for he, too, knew blindness.

My hands have lingered upon the living marble of Roman sculpture as well as that of later generations. I have passed my hands over a plaster cast of Michelangelo's inspiring and heroic Moses,

I have sensed the power of Rodin, and I have been awed by the devoted spirit of Gothic wood carving. These arts which can be touched have meaning for me, but even they were meant to be seen rather than felt, and I can only guess at the beauty which remains hidden from me. I can admire the simple lines of a Greek vase, but its figured decorations are lost to me.

So on this, my second day of sight, I should try to probe into the soul of man through his art. The things I knew through touch I should now see. More splendid still, the whole magnificent world of painting would be opened to me, from the Italian Primitives, with their serene religious devotion, to the Moderns, with their feverish visions. I should look deep into the canvases of Raphael, Leonardo da Vinci, Titian, Rembrandt. I should want to feast my eyes upon the warm colors of Veronese, study the mysteries of El Greco, catch a new vision of Nature from Corot. Oh, there is so much rich meaning and beauty in the art of the ages for you who have eyes to see!

Upon my short visit to this temple of art I should not be able to review a fraction of that great world of art which is open to you. I should be able to get only a superficial impression. Artists tell me that for a deep and true appreciation of art one must educate the eye. One must learn through experience to weigh the merits of line, of composition, of form and color. If I had eyes, how happily would I embark upon so fascinating a study! Yet I am told that, to many of you who have eyes to see, the world of art is a dark night, unexplored and unilluminated.

It would be with extreme reluctance that I should leave the Metropolitan Museum, which contains the key to beauty — a beauty so neglected. Seeing persons, however, do not need a Metropolitan to find this key to beauty. The same key lies waiting in smaller museums, and in books on the shelves of even small libraries. But naturally, in my limited time of imaginary sight, I should choose the place where the key unlocks the greatest treasures in the shortest time.

The evening of my second day of sight I should spend at a theater or at the movies. Even now I often attend theatrical performances of all sorts, but the action of the play must be spelled into my hand by a companion. But how I should like to see with my own eyes the fascinating figure of Hamlet, or the gusty Falstaff, amid colorful Elizabethan trappings! How I should like to follow each movement of the graceful Hamlet, each strut of the hearty

Falstaff! And since I could see only one play, I should be confronted by a many-horned dilemma, for there are scores of plays I should want to see. You who have eyes can see any you like. How many of you, I wonder, when you gaze at a play, a movie, or any spectacle, realize and give thanks for the miracle of sight which enables you to enjoy its color, grace, and movement?

I cannot enjoy the beauty of rhythmic movement except in a sphere restricted to the touch of my hands. I can vision only dimly the grace of a Pavlowa, although I know something of the delight of rhythm, for often I can sense the beat of music as it vibrates through the floor. I can well imagine that cadenced motion must be one of the most pleasing sights in the world. I have been able to gather something of this by tracing with my fingers the lines in sculptured marble; if this still grace can be so lovely, how much more acute must be the thrill of seeing grace in motion.

One of my dearest memories is of the time when Joseph Jefferson allowed me to touch his face and hands as he went through some of the gestures and speeches of his beloved Rip Van Winkle. I was able to catch thus a meager glimpse of the world of drama, and I shall never forget the delight of that moment. But, oh, how much I must miss, and how much pleasure you seeing ones can derive from watching and hearing the interplay of speech and movement in the unfolding of a dramatic performance! If I could see only one play, I should know how to picture in my mind the action of a hundred plays which I have read or had transferred to me through the medium of the manual alphabet.

So, through the evening of my second imaginary day of sight, the great figures of dramatic literature would crowd sleep from my eyes.

The following morning, I should again greet the dawn, anxious to discover new delights, for I am sure that, for those who have eyes which really see, the dawn of each day must be a perpetually new revelation of beauty.

This, according to the terms of my imagined miracle, is to be my third and last day of sight. I shall have no time to waste in regrets or longings; there is too much to see. The first day I devoted to my friends, animate and inanimate. The second revealed to me the history of man and Nature. Today I shall spend in the workaday world of the present, amid the haunts of men going out in the business life. And where can one find so many activities and

conditions of men as in New York? So the city becomes my destination.

I start from my home in the quiet little suburb of Forest Hills, Long Island. Here, surrounded by green lawns, trees, and flowers, are neat little houses, happy with the voices and movements of wives and children, havens of peaceful rest for men who toil in the city. I drive across the lacy structure of steel which spans the East River, and I get a new and startling vision of the power and ingenuity of the mind of man. Busy boats chug and scurry about the river — racy speed boats, stolid, snorting tugs. If I had long days of sight ahead, I should spend many of them watching the delightful activity upon the river.

I look ahead, and before me rise the fantastic towers of New York, a city that seems to have stepped from the pages of a fairy story. What an awe-inspiring sight, these glittering spires, these vast banks of stone and steel — structures such as the gods might build for themselves! This animated picture is a part of the lives of millions of people every day. How many, I wonder, give it so much as a second glance! Very few, I fear. Their eyes are blind to this magnificent sight because it is so familiar to them.

I hurry to the top of one of those gigantic structures, the Empire State Building, for there, a short time ago, I “saw” the city below through the eyes of my secretary. I am anxious to compare my fancy with reality. I am sure I should not be disappointed in the panorama spread out before me, for to me it would be a vision of another world.

Now I begin my rounds of the city. First, I stand at a busy corner, merely looking at people, trying by sight of them to understand something of their lives. I see smiles, and I am happy. I see serious determination, and I am proud. I see suffering and I am compassionate.

I stroll down Fifth Avenue. I throw my eyes out of focus, so that I see no particular object but only a seething kaleidoscope of color. I am certain that the colors of women’s dresses moving in a throng must be a gorgeous spectacle of which I should never tire. But perhaps if I had sight I should be like most other women — too interested in styles and the cut of individual dresses to give much attention to the splendor of color in the mass. And I am convinced, too, that I should become an inveterate window shopper, for it must be a delight to the eye to view the myriad articles of beauty on display.

From Fifth Avenue I make a tour of the city — to Park Avenue, to the slums, to factories, to parks where children play. I take a stay-at-home trip abroad by visiting the foreign quarters. Always my eyes are open wide to all the sights of both happiness and misery so that I may probe deep and add to my understanding of how people work and live. My heart is full of the images of people and things. My eye passes lightly over no single trifle; it strives to touch and hold closely each thing its gaze rests upon. Some sights are pleasant, filling the heart with happiness, but some are miserably pathetic. To these latter I do not shut my eyes, for they, too, are part of life. To close the eye on them is to close the heart and mind.

My third day of sight is drawing to an end. Perhaps there are many serious pursuits to which I should devote the few remaining hours, but I am afraid that on the evening of the last day I should again run away to the theater, to a hilariously funny play, so that I might appreciate the overtones of comedy in the human spirit.

At midnight my temporary respite from blindness would cease, and permanent night would close in on me again. Naturally in those three short days I should not have seen all I wanted to see. Only when darkness had again descended upon me should I realize how much I had left unseen. But my mind would be so crowded with glorious memories that I should have little time for regrets. Thereafter the touch of every object would bring a glowing memory of how that object looked.

Perhaps this short outline of how I should spend three days of sight does not agree with the program you would set for yourself if you knew that you were about to be stricken blind. I am, however, sure that if you actually faced that fate your eyes would open to things you had never seen before, storing up memories for the long night ahead. You would use your eyes as never before. Everything you saw would become dear to you. Your eyes would touch and embrace every object that came within your range of vision. Then, at last, you would really see, and a new world of beauty would open itself before you.

I who am blind can give one hint to those who see — one admonition to those who would make full use of the gift of sight: Use your eyes as if tomorrow you would be stricken blind. And the same method can be applied to the other senses. Hear the music of voices, the song of a bird, the mighty strains of an orchestra, as if you would be stricken deaf tomorrow. Touch each object you

want to touch as if tomorrow your tactile sense would fail. Smell the perfume of flowers, taste with relish each morsel, as if tomorrow you could never smell and taste again. Make the most of every sense; glory in all the facets of pleasure and beauty which the world reveals to you through the several means of contact which nature provides. But of all the senses, I am sure that sight must be the most delightful.

CHAPTER IX

ARE YOU CURIOUS?

Readers who are able to go deeply into what they read have intellectual curiosity. We know what ordinary curiosity is — the something within us that makes us want to pry into things to know more about them. The small boy who takes his watch apart is asking it questions while he works. Why is that piece in that position? Will the watch run if I do this? How does this come apart? If he could answer these, he would be thinking some of the same thoughts the watchmaker did when he put it together.

So it is with intellectual curiosity. The boy uses his fingers to explore with, but in this kind of “curious” reading we use our minds. Instead of being passive, observing what it conveniently can, our mind becomes more active — sharper — and asks questions of the writer. Sometimes these questions are already prepared for us. At other times they arise in our own minds. They may concern “snags” we stumble upon or they may be “long” thoughts, requiring considerable work on our part to arrive at an answer.

Let us try ourselves at this kind of reading. Read the following paragraph through once.

A quiet tiger is always to be feared and watched carefully. Mr. Charles Miller, who has been so successful in training the fiercest Bengal tigers, has no fear of the noisy ones, who are forever growling, snarling, and spitting defiance; but of the others, who are stealthily quiet and show in no way by voice or gesture that they object to what he has to do, he takes the greatest care and caution. Whenever he is obliged to turn his back on one of these tigers, he takes care to turn it on the snarling ones, who do nothing but make a noise. The quiet ones are only waiting for the very first opportunity to spring, and one spring from a tiger is fatal. In one performance, Mr. Miller turned his head quickly to find a treacherous animal crawling stealthily on his stomach toward him. The instant the tiger saw that he was noticed he stopped and began to lick his paws in the most indifferent manner, but the next moment he was trying to do the same thing again, until brought up smartly by a flick of the whip. This he also took quietly, although with a curious hiss. He was simply biding his time.

— BOSTOCK, *The Training of Wild Animals* ¹

¹ By permission of D. Appleton-Century Company, publishers.

After you have finished reading, lay aside the selection and write down on a slip of paper any question that occurred to you as you read. If none occurred to you, just say so on the paper.

Fact Questions

Now let us practice reading with curiosity. An easy form of this is finding the answers to questions. Sometimes these are questions about facts, given in the selection. When we know in advance what we should look for, we have a much better chance to capture a particular detail than if we read the selection first and then tried to remember that detail. Do any of your teachers give you questions on the day's lessons? Do you find them helpful?

In order to make the best use of such questions, you should give particular attention to them before beginning to read the chapter or section. Study the questions and be sure you have them clearly in mind. Then keep them in the front of your mind, so to speak, as you read. Let us try to read to find answers to just such questions. We shall begin with one question and advance to more questions and to more difficult selections.

Can you find the answers in one reading? -----

What was the purpose of the experiment? -----

I made an experiment some years ago in order to see whether civilized food would make any difference in the nature of a wild animal. I had a fine, well-grown lion, which I reared two years on cooked food — boiled meat and vegetables. He had never tasted blood or raw meat, and yet when he was a little over two and a half years old he broke out and killed a fine young buck which was loose in the runway behind the cage; and when in the arena afterwards, he proved to be no different in any way from the other animals who had been brought up on raw steaks and other fresh meat.

— BOSTOCK, *The Training of Wild Animals*

1. Why cannot owners of wild animals allow them to be abused?

2. Make a list of expenses of keeping a lion, as mentioned in the paragraph. -----

It is a mistaken idea that cruelty is practiced to a certain extent in an animal exhibition. For instance, the lion has a market value determined by his ability as a performer. Any healthy, well-formed lion is worth from eight hundred to twelve hundred dollars, but in the case of a lion performing in a group, the loss of one means the practical disbandment of the group, because they have been taught to act in concert, and another will be necessary to take the place of the dead or disabled one. Add the lion's value to the cost of transportation and training, not to mention the costly item of feeding for years, and you will have a pretty large figure. It must, therefore, be apparent to those who will take the trouble to give the matter a little consideration that the very greatest care must be given to the animals and that the slightest abuse of them cannot be allowed.

— BOSTOCK, *The Training of Wild Animals*

In what two ways do the feeders of wild animals try to benefit the digestion of the animals? -----

With each piece of beef or mutton, if we can manage it, is given a piece of bone; the reason for this is that gnawing the bone helps digestion and is good for the teeth. On Sundays no food, but plenty of water, is given to the animals. This fast day once a week is absolutely necessary; it rests their digestion, prevents them from growing too fat and lazy, and is beneficial to their health in many ways. I have carefully watched, and although at times some will get restless when feeding time approaches on Sunday, they soon settle down again, and on Monday do not seem to be more hungry than on any other day in the week.

— BOSTOCK, *The Training of Wild Animals*

Read the following exercises with all the curiosity you can so that you will be able to answer the questions and do the exercises given at the end of each one. Answer the questions without re-reading unless otherwise directed.

David Livingstone — it is a name to conjure with. It brings with it a picture of a great tropical forest, fever-haunted and terrible, and plodding through it, a little band of determined men, led by one whose cheeks are hollow and whose frame is gaunt from fever — the great missionary-explorer himself.

To Livingstone mankind owes its first knowledge of Central Africa. This pioneer had two interests at heart, the exploration and opening up of his chosen field of work, and the carrying of the Word of God into the wilderness. To the former aim he gave most of his time, for he held that

it was his part to venture forth into the unknown and to blaze the trails for others to follow. To this end he gave his youth, his health, and, finally, his life.

It required a man of noble character to do this. Future generations will see him as a man of great-hearted courage, of simple faith, of unselfish devotion, of dogged perseverance, and perchance they may be inspired by his glorious example.

His monument is not the slab in Westminster Abbey; it is Africa itself, the continent that he opened up for the world.

— KATHLEEN MONTGOMERY, "David Livingstone (1813-1873)"¹

1. What were Livingstone's two purposes in going to Africa?

2. What does the writer consider his real monument? -----

In 1846 Charles T. Jackson, a Boston chemist, suggested to W. C. Morton, a dentist, that sulphuric ether might be used in his work. Morton shut himself up in his office, inhaled ether from a saturated sponge, and lay insensible for eight minutes. It was next used successfully with a patient in extracting a tooth without pain. The following month it was used in the Massachusetts General Hospital upon a patient about to undergo a capital operation, with complete success.

Other notable discoveries of the period were: the discovery of chloroform by Guthrie; the process of hardening India rubber by Goodyear; the sewing machine by Howe; the reaper by McCormick and Hussey; and the type-revolving press by Hoe.

— "Anæsthesia"²

1. Rewrite the first paragraph in your own words from memory.

¹ From *World Heroes*, by permission of the National Council for Prevention of Wars.
² Reprinted from *Scholastic*, the American High School Weekly, by permission of the editors.

2. How many discoveries are mentioned in the second paragraph?

Consultation between physicians on both sides of the Atlantic is possible over the radiophone. Recently a patient in New Orleans talked three minutes with a Paris specialist. American physicians conferred four minutes thereafter and the treatment was altered with resultant improvement of the patient. The total cost was \$392. — “Radiophone”¹

1. Write the paragraph in your own words without rereading.
-
-
-

2. Now read the paragraph again.

3. What facts did you omit before? -----
-

General Tom Thumb, the dwarf, was one of Barnum's most notable successes. When Barnum first saw the child, he was five years old and two feet one inch in height. Barnum engaged him at \$3.00 per week, with board for himself and his mother; changed his name from Charles Stratton to General Tom Thumb; represented him as eleven years old and but lately arrived from England; and worked day and night teaching him jokes and saucy tricks. Tom Thumb made a tremendous success and his salary came to be, for the time, as impressive as that of any movie star of today. Barnum took him to England and there succeeded in interesting Queen Victoria in the child. English society followed her lead, with the result that Barnum scored another tremendous and financial success. When he took Tom Thumb to the Continent the “General” went to call on various monarchs in a special coach twenty inches high and eleven inches wide. The body was blue and the wheels blue and red. The Shetland ponies attached had red and blue trappings, and the coachman and footman were two small boys outfitted in sky blue.

— RUTH FULLER SERGEL, “The Prince of Humbugs”²

¹ Reprinted from *Scholastic*, the American High School Weekly, by permission of the editors.

² Reprinted from *Scholastic*, the American High School Weekly, by permission of the editors.

1. Without looking back, rewrite the paragraph in your own words.

2. Read again.

3. What facts did you omit? -----

The primitive man got his living out of such wild plants and animals as he could find. Next he, or more likely his wife, began to cultivate the plants and tame the animals so as to ensure a constant supply. This was the first step toward civilization, for when men had to settle down in a community, they had to improve their manners and make laws protecting land and property. In this settled and ordered life the plants and animals improved as well as man and returned a hundredfold the pains that their master had taken in their training. But still man was dependent upon the chance bounties of nature. He could select but not invent, he could cultivate but he could not create. If he wanted sugar he had to send to the West Indies. If he wanted spices he had to send to the East Indies. If he wanted indigo he had to send to India. If he wanted a fertilizer he had to send to Chile. If he wanted rubber he had to send to the Congo. If he wanted rubies he had to send to Mandalay. If he wanted attar of roses he had to send to Turkey. Man was not yet master of his environment.

— EDWIN E. SLOSSON, *Creative Chemistry* ¹

1. What was man's first step toward civilization? -----

¹ By permission of D. Appleton-Century Company, publishers

2. Make a list of things that primitive man had to send for to another part of the world.

Elephants are generally caught in nooses, or by being driven into a keddah. A number of men surround the elephant, and, forming a circle of fire, which they make smaller and smaller, compel him to go into the keddah. He is then roped to some strong logs and allowed to remain in that state until quiet, when a tame elephant leads him about until he becomes tractable. Some elephants can never be tamed, and in this case it is generally considered wiser either to kill the animal or to let him have his freedom again.

In catching snakes various devices are used, but all methods are attended with a certain amount of danger. One way is to set the grass on fire in a circle where it is known that snakes have their hiding places. This will always bring them out, and they naturally rush from the fire. As they rush out, they are caught in a large net mounted on wooden hoops to which is attached a large bag. As the reptiles are generally stupefied with the smoke, it is not a difficult thing to those accustomed to the task to drop them into the bag. They are then carried to the packing station, where they are packed in boxes and sent direct to Europe.

— BOSTOCK, *The Training of Wild Animals*

1. In what way is the manner of catching snakes like the manner of capturing elephants? -----

2. Reproduce concisely, using as few words as you can but not omitting anything. -----

Those who chose to make the journey overland had months of fatigue and privation before them. Others preferred to risk the sea passage round Cape Horn. After leaving the Hudson they sailed due south, traversed the Gulf of Mexico, crossed the line, and followed the South American coast as far as Cape Horn, the Cape of Storms. Here they turned northward along the Chilean coast, recrossed the line, and steered for San Francisco. It was a journey of seventeen thousand maritime miles and took from one hundred and thirty to one hundred and fifty days.

The majority of gold seekers crossed the Isthmus of Panama. A veritable torrent of humanity was mounting the Gulf Stream or massing on the beaches of Cuba and Haiti, to converge like a water sluice upon Chagres, a pestilent hole set in the midst of streaming marshes. If no unforeseen accident happened, by making his way through a population of degenerate Indians and whole villages of leprous Negroes, by daring shifting sands, mosquitoes, and yellow fever, the gold seeker might reach Panama in three days, and, if his luck held good, find room on a ship bound for Frisco.

San Francisco! California! Sutter!

The three names made the tour of the world. From every point of the globe men turned their steps to this promised land where one had only to stoop to gather a fistful of gold, pearls, and diamonds. Solitary men, corporations, sects and gangs, all had the one goal.

El Dorado!

— BLAISE CENDRARS, *Sutter's Gold*¹

Summarize briefly and accurately. -----

¹ Reprinted by permission of Harper and Brothers, the publishers.

Thought Questions

Most of the questions we were just concerned with called for *facts* as answers. That is, the answer was definitely expressed in the reading and all we had to do was to find it. A harder kind of question is the thought question, such as you have met in some history, English, and science lessons. The answer is not stated in so many words, but the "makings" of it are there. We have to assemble the facts and put them together right in order to get the right solution or answer.

Good readers — those who read with a great deal of curiosity — not only are aware of the facts in the reading material but they also think about the facts and try to see how they are related to each other and to their own experience. Let us try some thought questions.

Experts say that the lifetime of a good watch is fifty years. In its daily duties the balance vibrates 18,000 times every hour, or over 157 million times a year. The hairspring makes a similar number of vibrations, and an equal number of ticks come from the escapement. This is a marvelous record, considering the small quantity of "food" that has been consumed by its constant action. Experts say "food," because whatever labors must be fed, and the watch "lives" on about sixteen inches of mainspring every twenty-four hours.

— *Popular Mechanics*, July 1927

Write the number of times that a watch ticks in its lifetime.

Here are some remarks from newspapers. For each write a short, simple statement of the fact used as the basis of the remark.

What does each of the following imply?

1. There is one automobile now in America to 6.6 persons. There are too many of these six-tenths persons driving. — *Fondulac Commonwealth*

2. What we can't understand about the radio is how the static knows you have company that night. — *Roanoke World News*

3. The principal reason why there are so many fools in offices is that there are so many out of office. — *Columbia Record*

4. In the course of time radio may confer the benefit of bringing about a standardized pronunciation of the American-English language.

— *Washington Star*

5. When a man starts singing his own praises, it is pretty sure to be a solo.

— *Lake County (Ind.) Times*

6. The midnight oil now is burned in the transmission instead of the lamp.

— *Claude (Texas) News*

7. Australia fines non-voters \$10. If we did, we could soon pay off the national debt.

— *Milwaukee Journal*

Thus far the questions have been given or suggested in general. Can you formulate your own questions? Good questions? See how many good questions you can make on the following selections. Try them out on your classmates and try to answer the questions that they make.

“Jenny Lind O! Jenny Lind O!
Come to the window.”

So sang great crowds that blocked the streets outside the hotel where Barnum had lodged Jenny Lind, the Swedish Nightingale. It was the triumph of the Barnum publicity system that they did so, for in America of 1849 there were but few people outside of musical circles that had even heard the name of the singer who had aroused such amazing enthusiasm in Europe. Realizing this, Barnum had provided abundant publicity concerning the singer. He supplied new stories in which her generosity to the needy made her seem a ministering angel. He reported European triumphs that prepared America to fall into raptures over a woman with a voice as angelic as her nature. When she made her appearance at Castle Garden in 1850, America was ready for her. Tickets for her first concert in each city were sold at auction and sometimes brought as much as \$625 for the first ticket. Crowds stood in the street in the rain only to catch a glimpse of her passing carriage. Sausages and teakettles were named for her. Critics outdid themselves in praising her concerts. When she had left a city, there seemed to ensue a recovery of sanity and the city laughed at its own past antics and read with relish the absurdity of other places to which she had gone on; but while she was present, a hysteria of enthusiasm held each city. Barnum reaped profits that read

more like the returns from “Abie’s Irish Rose” than the concert earnings of a singer of 1850. It is a comment on Barnum’s methods that as soon as the contract between the two was severed, Jenny Lind’s popularity suffered a swift decline.

— RUTH FULLER SERGEL, “The Prince of Humbugs”¹

Questions : —

- 1. -----
- 2. -----
- 3. -----
- 4. -----
- 5. -----
- 6. -----
- 7. -----
- 8. -----
- 9. -----

Thousands of acres of forests could be saved yearly in the United States if the waste newspapers were collected and put through ink-removing processes. It is estimated that over 300 tons of papers might be collected daily in the city of Chicago and converted into more than 200 tons of clean paper ready for use again. This would mean a daily saving of the cut of many acres of trees. Experiments have shown that a saving of about \$15 a ton can be made in paper manufacturing by de-inking mills. In 1922 the United States used more than 8,000,000 tons of paper. The daily consumption of newsprint is approximately 7000 tons, of which nearly half could be used again. — *Popular Mechanics*, July 1927

Questions : —

- 1. -----
- 2. -----
- 3. -----
- 4. -----

¹ Reprinted from *Scholastic*, the American High School Weekly, by permission of the editors.

5. -----
6. -----
7. -----
8. -----

My good blade carves the casques of men,
 My tough lance thrusteth sure,
 My strength is as the strength of ten,
 Because my heart is pure.
 The shattering trumpet shrilleth high,
 The hard brands shiver on the steel,
 The splinter'd spear-shafts crack and fly,
 The horse and rider reel:
 They reel, they roll in clanging lists,
 And when the tide of combat stands,
 Perfume and flowers fall in showers,
 That lightly rain from ladies' hands.

— TENNYSON, "Galahad" ¹

Questions: —

1. -----
2. -----
3. -----
4. -----
5. -----
6. -----
7. -----
8. -----

TEST

Read the following paragraphs and do the exercises. Each question counts one point. See if you can do all three sets of exercises in fifteen minutes and make a perfect score.

¹ By permission of Houghton Mifflin Company, publishers.

I

It is marvelous to what a height of dignity and power the American Supreme Court has arisen. Its own creator, the United States, has a large army and navy; every state has its own armed force; but the Supreme Court, with simply one executive officer, the United States Marshal, issues decrees that are as carefully obeyed by nation, state, army, navy, and individual as if such proclamations came from the mightiest monarch! Only a personnel worthy of the highest respect could have gained for this court such unique authority and honor. In fact, few nominations for Federal office are ever as thoroughly scrutinized as those for the Supreme Bench. A judge in this Court must be a man of genuine fame in the profession of law, and must have a reputation for the highest integrity; public opinion will tolerate no other type.

— CARL HOLLIDAY, *The Constitution of the United States*¹

1. What is the main characteristic of the Court emphasized in this paragraph? -----
2. Can the Supreme Court directly enforce its decisions? -----
3. Do people in general pay much attention to nominations for the Supreme Court? -----
4. What must be the characteristics of a judge in this court? -----

II

What does each of the following imply?

1. It must be disappointing to the would-be athlete to spend four years in college and have nothing to show for it but an education.

— *Detroit News*

2. A good road costs thirty thousand a mile, not counting subsequent funeral expenses.

— *Schenectady Gazette*

3. All London is agitated about a picture by a grocer. London should see some of the pictures painted by an American real-estate agent.

— *Abilene (Kansas) Reflector*

¹ Reprinted from *Scholastic*, the American High School Weekly, by permission of the editors.

4. Another good intelligence test is a stock that promises 20 per cent.
— *San Francisco Chronicle*
-

III

Write two good questions based on the following lines: —

TO SHAKESPEARE

To draw no envy, Shakespeare, on thy name,
Am I thus ample to thy book and fame;
While I confess thy writings to be such,
As neither Man nor Muse can praise too much.
'T is true, and all men's suffrage. But these ways
Were not the paths I meant unto thy praise;
For silliest ignorance on these may light,
Which, when it sounds at best, but echoes right;
Or blind affection, which doth ne'er advance
The truth, but gropes, and urgeth all by chance;
Or crafty malice might pretend this praise,
And think to ruin where it seemed to raise.

— BEN JONSON

1. -----

2. -----

CHAPTER X

CAN YOU GRASP DETAILS?

Many of our problems in reading have dealt with large divisions — the main idea, the organization of the whole selection, and similar large views of a selection. At times, however, we need to look carefully into the details and interpret them in relation to the whole. Main ideas do not stand alone; they are always supported by a number of details which must be assimilated and interpreted if the main ideas are to be understood.

How well can you interpret?

A. There are several ways in which we show our grasp of details. An important way is the following of directions.

1. Draw the set-up for the game described here: —

Draw a circle about fifteen feet in diameter on the ground. Divide this into twelve sections, like pieces of pie, and number these clockwise in order from one to twelve. Then place a blindfolded person at the center of the circle, turn him around three times, and tell him to walk in any direction while someone counts twelve. The blindfolded player gets the score of the section where he was standing when the speaker said "Twelve." The one who first gets 50 is the winner.

2. Here is another game. Diagram the directions: —

The players (all but two) form a double ring facing the center of the ring. Thus there is a player directly behind each one in the inner ring.

One of the two extra players tries to tag the other, but the latter may save himself by standing in front of any couple. The outside player behind him (there are three in that "couple" now) thus becomes the one to be tagged and has to dodge the chaser till he either is tagged or seeks safety as his predecessor did.

3. Here is a variation of "Going to Jerusalem." Draw the set-up of this game: —

Lay newspapers on the floor in the form of a large circle, so that there is about a foot between them. In three places leave an additional space — about three feet. When the music begins, the players march over the

papers. When the music stops, the players caught in the open spaces between papers have to withdraw. The music continues and stops by turns until only one player remains.

4. Can you set a stage exactly as described in these directions? Try it — by diagraming the stage in the space below the directions.

The scene shows the kitchen of a farmhouse in the early sixties. At the left is a large fireplace with a bench beside it and an armchair drawn up in front. Near it is a low stool. A door on the far side of the fireplace leads to a shed which is supposed to shelter a cookstove. In the rear, a little to the left, a door opens onto a porch; beside the door is a window, and stretching toward the corner stands a work table and cupboard combined. On the right side of the room, near the table, a door leads into the rest of the house and between the door and the front of the stage there is a dining table with a bright cloth. Two chairs are pushed close to the table. Dishes, kitchen utensils, and bunches of dried herbs are in evidence. There is a bowl of apples on the dining table. The plainness of the room does not lessen the homelike atmosphere.



5. Read carefully the following “Most Lamentable Comedy” which, you may recall, is in *Midsummer Night’s Dream*. Find all suggestions of action, and opposite each write the appropriate action.

THE MOST CRUEL DEATH OF PYRAMUS AND THISBE

Enter with a trumpet, and the PRESENTER before them, PYRAMUS and THISBE, WALL, MOONSHINE, and LION, in dumb show.

PRE. Gentles, perchance you wonder at this	|
show;	
But wonder on, till truth make all things plain.	
This man is Pyramus, if you would know;	
This beauteous lady Thisby is certain.	

This man, with lime and rough-cast, doth present
Wall, that vile Wall which did these lovers
sunder;

And through Wall's chink, poor souls, they are
content

To whisper. At the which let no man wonder.
This man, with lanthorn, dog, and bush of
thorn,

Presenteth Moonshine; for, if you will know,
By moonshine did these lovers think no scorn

To meet at Ninus' tomb, there, there to woo.
This grisly beast, which Lion hight by name,
The trusty Thisby, coming first by night,
Did scare away, or rather did affright;
And, as she fled, her mantle she did fall,

Which Lion vile with bloody mouth did stain.
Anon comes Pyramus, sweet youth and tall,

And finds his trusty Thisby's mantle slain:
Whereat, with blade, with bloody blameful
blade,

He bravely broach'd his boiling bloody breast;
And Thisby, tarrying in mulberry shade,

His dagger drew, and died. For all the rest,
Let Lion, Moonshine, Wall, and lovers twain
At large discourse, while here they do remain.

WALL. In this same interlude it doth befall
That I, one Snout by name, present a wall;
And such a wall, as I would have you think,
That had in it a crannied hole or chink,
Through which the lovers, Pyramus and Thisby,
Did whisper often very secretly.

This loam, this rough-cast and this stone doth
show

That I am that same wall; the truth is so:
And this the cranny is, right and sinister,
Through which the fearful lovers are to whisper.

Enter PYRAMUS.

PYR. O grim-look'd night! O night with hue
so black!

O night, which ever art when day is not!
O night, O night! alack, alack, alack,
I fear my Thisby's promise is forgot!

And thou, O wall, O sweet, O lovely wall,
That stand'st between her father's ground and
mine!

Thou wall, O wall, O sweet and lovely wall,
Show me thy chink, to blink through with
mine eyes!

Thanks, courteous wall: Jove shield thee well
for this!

But what see I? No Thisby do I see.
O wicked wall, through whom I see no bliss!
Curs'd be thy stones for thus deceiving me! . . .

Enter THISBE.

THIS. O wall, full often hast thou heard my
moans,

For parting my fair Pyramus from me!
My cherry lips have often kiss'd thy stones,
Thy stones with lime and hair knit up in thee.

PYR. I see a voice: now will I to the chink,
To spy an I can hear my Thisby's face.

Thisby!

THIS. My love thou art, my love I think.

PYR. Think what thou wilt, I am thy lover's
grace

And, like Limander, am I trusty still.

THIS. And I like Helen, till the Fates me kill.

PYR. Not Shafalus to Procrus was so true.

THIS. As Shafalus to Procrus, I to you.

PYR. O, kiss me through the hole of this vile
wall!

THIS. I kiss the wall's hole, not your lips at
all.

PYR. Wilt thou at Ninny's tomb meet me
straightway?

THIS. 'Tide life, 'tide death, I come without
delay.

(Exeunt PYRAMUS and THISBE)

WALL. Thus have I, Wall, my part dis-
charged so;

And, being done, thus Wall away doth go.

Enter LION and MOONSHINE.

LION. You, ladies, you, whose gentle hearts do
fear

The smallest monstrous mouse that creeps on
floor,
May now perchance both quake and tremble
here,

When lion rough in wildest rage doth roar.
Then know that I, one Snug the joiner, am
A lion fell, nor else no lion's dam;
For, if I should as lion come in strife
Into this place, 't were pity on my life.

MOON. All that I have to say, is, to tell
you that the lanthorn is the moon; I, the man
in the moon; this thorn-bush, my thorn-bush;
and this dog, my dog.

Enter THISBE.

THIS. This is old Ninny's tomb. Where is
my love?

LION (roaring). Oh — (THISBE *runs off.*)

Enter PYRAMUS.

PYR. Sweet Moon, I thank thee for thy sunny
beams;

I thank thee, Moon, for shining now so bright;
For, by thy gracious, golden, glittering gleams,
I trust to take of truest Thisby sight.

But stay, O spite!

But mark, poor knight,

What dreadful dole is here!

Eyes, do you see?

How can it be?

O dainty duck! O dear!

Thy mantle good,

What, stain'd with blood!

Approach, ye Furies fell!

O Fates, come, come,

Cut thread and thrum;

Quail, crush, conclude, and quell!

PYR. O wherefore, Nature, didst thou lions
frame?

Since lion vile hath here deflower'd my dear:

Which is — no, no — which was the fairest dame
That liv'd, that lov'd, that lik'd, that look'd
with cheer.

Come, tears, confound;
Out, sword, and wound
The pap of Pyramus;
Ay, that left pap,
Where heart doth hop:
Thus die I, thus, thus, thus,
Now I am dead,
Now I am fled;
My soul is in the sky:
Tongue, lose thy light;
Moon, take thy flight;
Now die, die, die, die, die.
.

Re-enter THISBE.

THIS. Asleep my love?
What, dead, my dove?
O Pyramus, arise!
Speak, speak. Quite dumb?
Dead, dead? A tomb
Must cover thy sweet eyes.
These lily lips,
This cherry nose,
These yellow cowslip cheeks,
Are gone, are gone;
Lovers, make moan:
His eyes were green as leeks.
O Sisters Three,
Come, come to me,
With hands as pale as milk;
Lay them in gore,
Since you have shore
With shears his thread of silk.
Tongue, not a word:
Come, trusty sword;
Come, blade, my breast imbrue:
And, farewell, friends;
Thus, Thisby ends:
Adieu, adieu, adieu.

6. Select one character in the scene given above and diagram his movements on the stage.

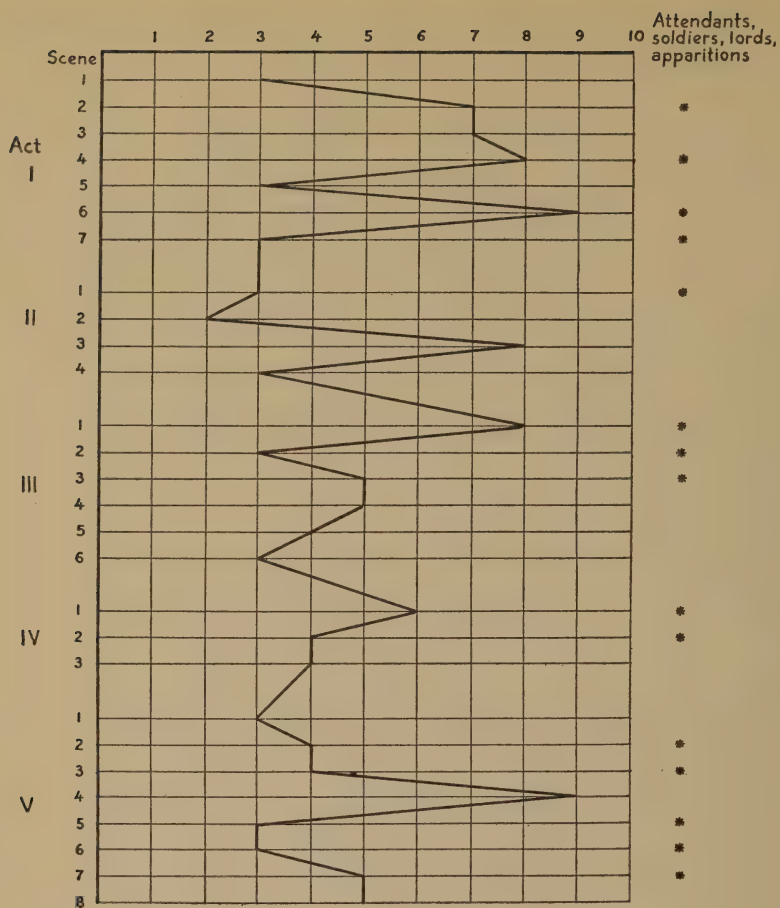
7. Look up other plays — preferably one-act plays to diagram both the setting and the action.

B. In the preceding exercises you have been reading printed directions and translating them into diagrams. There is another side to this shield. Can you read diagrams made by someone else?

I. On the next page is a diagram showing the number of characters in each scene of *Macbeth*.

These suggestions may help you : —

- a.* What do the numbers at the left mean?
- b.* What do the numbers across the top mean?
- c.* Find the place where Act I, Scene I, is shown. Now glance to the top directly above to find the number, which gives the total of characters in that scene. Run your pencil from there down the irregular line till it turns. Note the number at top of the page. How many characters in this scene?
- d.* Now begin at the first and work through the whole diagram. Then answer these questions :



NUMBER OF CHARACTERS IN "MACBETH"

1. Write the numbers of characters in the following scenes : —

Act I, Scene 2 -----

Act II, Scene 2 -----

Act III, Scene 5 -----

Act IV, Scene 1 -----

Act V, Scene 3 -----

2. The two scenes with the largest number of characters are

3. Act V as a whole has more characters than Act -----
 4. An example of alternating "big" and "little" scenes is -----
-
5. Five scenes having the same number of characters are -----

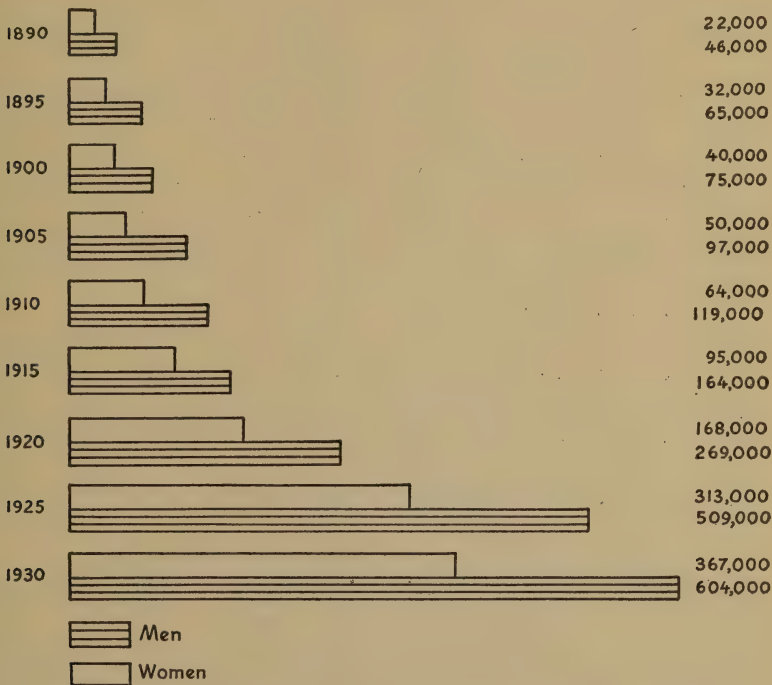
II. Interpret the following diagram¹ to show these points:—

1. What is the general proportion of women to men in college? -----

2. What was the period of greatest increase? -----

3. When did the number of women equal the number of men five years before? -----

4. Draw a conclusion of your own from this diagram. -----



NUMBER OF STUDENTS IN COLLEGES AND UNIVERSITIES
IN THE UNITED STATES

¹This and following diagram and data are reprinted by permission of the *World Almanac*.

III. Using the following data, make a chart to show the number of books in the Library of Congress:—

Printed books and pamphlets	4,600,000
Maps and views	1,300,000
Pieces of music	1,100,000
Prints	<u>500,000</u>
TOTAL	7,500,000

IV. Make a diagram to show the increase in Indian, Chinese, and Japanese population in the United States:—

Indian	1920	250,000
	1930	330,000
Chinese	1920	61,000
	1930	75,000
Japanese	1920	111,000
	1930	138,000

The *World Almanac* gives the number of radios in each state as follows:—

Alabama	216,979	Nebraska	244,503
Arizona	53,518	Nevada	16,370
Arkansas	122,989	New Hampshire	94,186
California	1,369,365	New Jersey	895,884
Colorado	186,598	New Mexico	43,394
Connecticut	339,845	New York	2,928,870
Delaware	45,898	North Carolina	266,924
District of Columbia	121,787	North Dakota	84,138
Florida	200,674	Ohio	1,336,547
Georgia	260,011	Oklahoma	291,595
Idaho	74,284	Oregon	211,103
Illinois	1,647,283	Pennsylvania	1,913,349
Indiana	597,696	Rhode Island	148,961
Iowa	459,988	South Carolina	142,706
Kansas	319,714	South Dakota	103,342
Kentucky	300,877	Tennessee	312,491
Louisiana	258,420	Texas	733,128
Maine	136,840	Utah	84,293
Maryland	318,877	Vermont	61,274
Massachusetts	903,467	Virginia	301,894
Michigan	919,946	Washington	333,236
Minnesota	441,164	West Virginia	239,227
Mississippi	113,989	Wisconsin	489,602
Missouri	649,040	Wyoming	33,522
Montana	86,011		

Time yourself during this exercise.

1. How many radios do these states have : —

North Carolina -----

South Carolina -----

Arizona -----

Your state -----

2. What region has approximately the same number as Maryland? -----

3. Which states have over a million? -----

4. Which two states have the least number? -----

5. What state has almost as many as Tennessee? -----

6. Which states have these numbers : —

441,164 -----

489,602 -----

459,988 -----

45,898 -----

How long did this exercise take you? -----

C. Still another way of showing our ability to grasp details is to point out the details which support a main idea. A simple way of doing this is to underline the main ideas and number the details bearing on each one. Study the following illustration.

A borrowed book is like a guest in the house. 1. It must be treated with a certain considerate formality. 2. You must see that it sustains no damage; it must not suffer while under your roof. You cannot leave it carelessly, you cannot mark it, you cannot turn down the pages, you cannot use it familiarly. 3. And then, some day, although this is seldom done, you really ought to return it.¹

¹From "A Private Library All Your Own," by William Lyon Phelps, adapted from Hill's *Readings in Community Life*, p. 348. New York, Ginn and Company, 1930.

You will note that in the illustrative paragraph the first sentence contains the main idea and the other sentences all contribute to this idea. The fourth sentence is not numbered because it carries forward the detail stated in the third sentence.

In the following selections each contains one or more main ideas and several details supporting each main idea. Underline the main ideas and number the details under each one. If you do not wish to write in the book, you may copy the paragraphs and then mark them.

I

Three qualities are well to bear in mind when buying books. In getting any book get the complete edition of that book, not a clipped or condensed or improved or paraphrased version. Second, always get books in black, clear, readable type. When you are young, you don't mind; youth has the eyes of eagles. But later you refuse to submit to the effort — often amounting to pain — involved in reading small type and lines set too close together. Third, get volumes that are light in weight. It is almost always possible to secure this blessing in standard authors. Some books are so heavy that to read them is primarily a gymnastic rather than a mental exercise; and if you travel and wish to carry them in your bag or trunk they are an intolerable burden. Refuse to submit to this. There was a time when I could tell, merely by "hefting" it, whether a book had been printed in England or in America; but American publishers have grown in grace, and today many American books are easy to hold.¹

II

Buck's first day on the Dyea beach was like a nightmare. Every hour was filled with shock and surprise. He had been suddenly jerked from the heart of civilization and flung into the heart of things primordial. No lazy, sun-kissed life was this, with nothing to do but loaf and be bored. Here was neither peace, nor rest, nor a moment of safety. All was confusion and action, and every moment life and limb were in peril. There was imperative need to be constantly alert, for these dogs and men were not town dogs and men. They were savages, all of them, who knew no law but the law of club and fang.

¹ William Lyon Phelps, *op. cit.*, pp. 349-50.

Buck swiftly lost the fastidiousness which had characterized his old life. A dainty eater, he found that his mates, finishing first, robbed him of his unfinished ration. There was no defending it. While he was fighting off two or three, it was disappearing down the throats of others. To remedy this, he ate as fast as they; and, so greatly did his hunger compel him, he was not above taking what did not belong to him. He watched and learned. When he saw Pike, one of the new dogs, a clever malingerer and thief, slyly steal a slice of bacon when Perrault's back was turned, he duplicated the performance the following day, getting away with the whole chunk.

His development was rapid. His muscles became hard as iron, and he grew callous to all ordinary pain. He achieved an internal as well as an external economy. He could eat anything, no matter how loathsome or indigestible; and, once eaten, the juices of his stomach extracted the last particle of nutriment; and his blood carried it to the farthest reaches of his body, building it into the toughest and stoutest of tissues. Sight and scent became remarkably keen, while his hearing developed such acuteness that in his sleep he heard the faintest sound and knew whether it heralded peace or peril. He learned to bite the ice out with his teeth when it collected between his toes; and when he was thirsty and there was a thick scum of ice over the water hold, he would break it by rearing and striking it with his stiff forelegs. His most conspicuous trait was an ability to scent the wind and forecast it a night in advance. No matter how breathless the air when he dug his nest by tree or bank, the wind that later blew inevitably found him to leeward, sheltered and snug.

John Thornton had saved Buck's life, which was something; but further, he was the ideal master. Other men saw to the welfare of their dogs from a sense of duty and business expediency; he saw to the welfare of his as if they were his own children, because he could not help it. And he saw further. He never forgot a kindly greeting or a cheering word, and to sit down for a long talk with them ("gas" he called it) was as much his delight as theirs. He had a way of taking Buck's head roughly between his hands, and resting his own head upon Buck's, or shaking him back and forth the while calling him ill names that to Buck were love names. Buck knew no greater joy than that rough embrace and the sound of murmured oaths, and at each jerk back and forth it seemed that his heart would be shaken out of his body, so great was its ecstasy.

And when, released, he sprang to his feet, his mouth laughing, his eyes eloquent, his throat vibrant with unuttered sound, and in that fashion remained without movement, John Thornton would exclaim, "Gad! you can all but speak!"¹

III

Imagine yourself waking up some fine spring morning. You have had a good night's sleep. Probably you have not given a thought to the fact that, while you slept, a trained group of men guarded your home and another trained body of men stood ready to respond at an instant's notice if your house should catch fire. But they were there, just the same — trained, paid, and maintained by "society."

You spring out of bed. Perhaps, if you are an early riser, it is still dark. You reach up and snap on the electric light, probably giving no thought to the fact that some people have been awake all night shoveling coal into furnaces in order that the electric current might be there when you wanted it. You step into the bathroom, light the gas heater, and turn on the water in the tub. If some Aladdin's lamp could show you the different people whose services you have utilized in these simple operations, an army would pass before you — the workers in the soft coal mines, on the railroads, and in the gas plants, who have made your gas supply possible; the laborers in the sulphur mines and chemical works, and the lumberjacks in the Maine woods, who contributed to the making of the match you used; the engineers and workmen who built the great reservoir miles away in the mountains and who laid the pipes to bring you your morning bath, to say nothing of that other group of workers who constantly guard and patrol the system to see that the water supply is constant and pure.

At your back door is a bottle of milk drawn the night before from cows up in the country and carried to you by delivery wagons and swift special trains. There is also a newspaper, printed, perhaps, in a city hundreds of miles away, containing yesterday's news from every corner of the globe. At the breakfast table the wonders are multiplied: coffee from Brazil or Java, cocoa from Ecuador, pepper from the Malay Archipelago, bread from Dakota wheat, sugar from Cuba, an orange from California, a banana from Guatemala, or a fig from Turkey.

¹ These paragraphs are adapted from *The Call of the Wild* by Jack London. By permission of The Macmillan Company, publishers.

And so one might continue until the mind stopped working from weariness and yet not go beyond the common daily experiences of all of us. It is only when some expected thing fails us that we turn our attention to the human machinery involved; then we jump to the telephone and call to our service another host of workers! The truth is that the entire human family is bound together in a complicated mass of relationships that make us all part of one great organization. "Society" includes the whole human race.¹

IV

Backwoods society was simple. The duties and rights of each member of the family were plain and clear. The man was the protector and breadwinner; the woman was the housewife and mother. People married young, and their families were large. Success in life depended on stout arms and willing hearts. Everywhere there was equality of conditions. Land was plenty and all else scarce; so courage, thrift, and industry were sure of their reward. All had small farms, with the few livestock necessary to cultivate them.

Each family did everything it could for itself. The father and sons worked with ax, hoe, and sickle. Almost every house contained a loom, and almost every woman was a weaver. Linsey-woolsey, made from flax grown near the cabin and of wool from the backs of the few sheep, was the warmest and most substantial cloth; when the flax crop failed and the flocks were destroyed by wolves, the children had but scanty covering to hide their nakedness. The man tanned the buckskin, and the woman was tailor and shoemaker. Few pewter spoons were in use. The table furniture consisted mainly of handmade trenchers, platters, and bowls. The cradle was of peeled hickory bark. Plowshares had to be imported, but harrows and sleds were made without difficulty. Each cabin had a hand mill and a hominy block; the last, borrowed from the Indians, was only a large block of wood with a hole burned in the top, as a mortar, where the pestle was worked.

The life of the backwoodsmen was a constant struggle. The forest had to be felled; droughts, deep snows, freshets, cloudbursts, forest fires, and all the other dangers of a wilderness life faced; swarms of deer flies, mosquitoes, and midges endured. Rattlesnakes and copperheads were plentiful — the former, especially — constant sources of danger and death. Wolves and bears were

¹ Adapted from Henry P. Fairchild's *Elements of Social Science*. By permission of The Macmillan Company, publishers. (Taken from Hill's *Readings in Community Life*, pp. 14-16.)

inveterate foes of the livestock, and the cougar, or panther, occasionally attacked human beings.

Frontier folk were their own soldiers. They built and manned their own forts; they did their own fighting under their own commanders. There were no regiments of regular troops along the frontier. If the Indians made an attack, each borderer had to defend himself until there was time for all to gather together to repel or avenge it. Every man was accustomed to the use of arms from childhood; when a boy was twelve years old he was given a rifle and made a fort soldier, with a loophole where he was to stand if the station was attacked. The war was never-ending, for even the times of so-called peace were broken by forays and murders. A man might grow from babyhood to middle age on the border and yet never remember a year in which some of his neighbors did not fall victims to the Indians.¹

¹ Adapted from Theodore Roosevelt's *Winning of the West*, published by G. P. Putnam's Sons. (Taken from Hill's *Readings in Community Life*, pp. 166-169.)

CHAPTER XI

DO YOU BELIEVE ALL YOU READ?

Perhaps you have seen a man standing at the edge of a boat and letting out yards and yards of metal tape down into the water to determine its depth or shallowness. Some kinds of reading call upon us to plumb the depths too. They challenge us to discover the degree of truth being presented to us. It is very important for us to learn to evaluate the truth of what we read, for we shall need this ability later in life. When any important issue is before the people, much is printed about it which is false, and a great deal more is published which is only partly true. We cannot be really intelligent citizens unless we are able to read critically and to decide for ourselves what the truth of the matter is.

In Chapter VII we tried to wring the author's meaning out of the material, but now we are going to test the meaning to see how true it is. Counterfeit coins thrown down upon a hard surface do not "ring true." Nor will half-true statements really ring true.

How can we test the validity, or truth, of what we read? There are several ways. The first and simplest one is to check certain details regarding a selection, such as correctness of statements, the authority of the writer, and the date of publication.

1. Let us look first at the accuracy of details in the following selection. Look in a dictionary, encyclopedia, or other reference books for data to disprove the statements italicized in the following paragraphs. Make any necessary corrections.

But the second period in Agassiz's life was drawing to a close; a great country beyond the Atlantic would soon be ready to receive him. Agassiz, the student and now the discoverer, was about to begin his final great activity as the pioneer and teacher of natural history to a strange people in a foreign land. Each year at Neuchâtel had plunged Agassiz deeper and deeper into debt; his situation had passed from bad to well-nigh hopeless. Then, unexpectedly, help was offered. The King of Prussia offered him three thousand dollars, to be spent in travel for scientific purposes; and at the same time came an invitation from the *Princeton University* to visit the

United States. Agassiz could not refuse. It was a solution of all his immediate difficulties; a wide horizon in the eager young republic spread before him. In September, 1850, Agassiz sailed for Boston.

On his arrival in Boston, Agassiz was cordially received by John A. Lowell, who, as trustee of the Lowell Institute, had extended to him the invitation which was in a large measure responsible for his coming. The course of lectures which Agassiz had planned for the Lowell Institute was entitled "The Plan of Creation." His success was immediate. The people were eager to hear the message of the great lecturer. A second course, on "Glaciers," was soon arranged, and in a few months Agassiz found himself the most popular lecturer in all the great Eastern cities.

It was but natural that Agassiz should find in Harvard University, the oldest and most celebrated seat of learning in the United States, the congenial atmosphere which his work required. And it is equally natural that the great University should recognize in Agassiz a master-teacher who would prove a most desirable addition to its faculty. Agassiz had already found in the United States a cordial welcome and a deep appreciation. The year 1848 marks definitely the beginning of the last phase of his life, for in this year the death of his wife in Karlsruhe and his acceptance of the chair of zoology and geology at Harvard led him to abandon forever his thought of some day returning to his native land.

Two years later his marriage to Elizabeth Cabot Cary of Boston bound him still closer to the land of his adoption, and the remaining years of his life were years of consistent activity filled with growth and honor. An expedition to Lake Superior in 1848 was followed by a trip to study the Florida reefs in 1850 and a visit to the Mississippi River in 1873. During these years his collections were rapidly increased, and already he was planning for the establishment at Harvard of a great Museum of Natural History.

Life in Boston and in the clear atmosphere of the University must have been highly stimulating to a man of Agassiz's sensitive susceptibilities. Emerson, Holmes, Hawthorne, Motley, and Longfellow were his companions, and a group of brilliant younger minds surrounded him in his work.

On December 25, 1873, Louis Agassiz died at Cambridge, in the shadow of the walls of the great University of which he had become so loyal a member. Above his grave a simple granite boulder from the glacier of *Norway*, sent by loving friends in the land of his birth,

gives in its brief inscription the name of a man whom the United States proudly claims as citizen, and whom the world honors as a man.¹

2. Find out if the following are authorities in the subjects suggested. If they are not, would their statements on these subjects necessarily be true?

- a. Luther Burbank on religion -----
- b. Louis Pasteur on poetry -----
- c. John Burroughs on birds -----
- d. Benjamin Franklin on thrift -----
- e. A Congressman on Indians -----
- f. Charles P. Steinmetz on electricity -----
- g. Mussolini on medicine -----
- h. Mary Austin on Indians -----
- i. Mark Twain on art -----
- j. George Arliss on fiction -----

3. Note the date of the writing. Plainly, we would not use the *World Almanac* for 1930 to look up this year's tennis champions. In what kinds of material, then, does the time of writing affect the truth? In the following list check the items that you would look up in books or magazines published at the dates indicated. (Historical facts are a different story, of course.)

- a. This year's winners of the World Series — 1931
- b. Advertising rates in the *Atlantic Monthly* — November 1934
- c. Description of airplanes — 1926
- d. Price list of magazines — 1932

¹ From *Americans by Adoption* by Joseph Husband. Reprinted by permission of Little, Brown & Company.

- e. List of novels that are "best sellers" — in current *New York Herald-Tribune*
- f. "Who steals my purse steals trash." — 1604
- g. "All men are created equal." — 1775
- h. The present government in Russia is Soviet. — 1930
- i. The number of Japanese in the United States is 150,000. — 1927

Another way to test the reliability of what a writer says is *to supply the underlying assumption and see if that is really true*. For example, someone might remark that it must be colder today because he saw several people wearing heavy coats. That conclusion might be true if the only reason for wearing a heavy coat was a lower temperature. This is certainly a very good reason! But haven't you known a girl to wear her winter coat just because it was newer than her fall coat? Have you ever worn your heavy coat because your light one was at the cleaner's? There are other reasons too — your mother may have requested the warmer wrap, or you may have a cold, or you may be motoring later. In short, the speaker assumed that there was only one reason for wearing a heavy coat. Is that assumption true? Can, then, the conclusion (that it must be colder) be true?

Let us look at several examples. After you read each part, supply the assumption on which each statement is based and check it for accuracy.

1. Mr. Brown's house cost two thousand dollars more than Mr. White's. Therefore, Mr. Brown's house is more beautiful.

This assumes that -----

Is this assumption true? -----

2. The thirty-hour week will soon be a fact. Then everybody will have more leisure time.

This assumes that -----

Is this assumption true? -----

3. "A new broom sweeps clean."

This assumes that -----

Is this assumption always true? -----

Is this generally true? -----

4. People should elect the cobbler, Mr. X, mayor, because he is honest.

This assumes that -----

Is this assumption true? -----

5. *Anthony Adverse* is a great book, for it has been a best-seller for two years.

This assumes that -----

Is this assumption true? -----

6. SAM. I've done voted fo' the Democrats, Andy. Dey give me a dollar fo' my vote.

ANDY. How you say? The Republicans pay two dollars fo' yoh' vote.

SAM. Yas, Andy. But I've voting Democrat. Dey ain't so corrupt.

This assumes that -----

Is this assumption true? -----

7. Ferns never blossom. Did you ever see one that did?

This assumes that -----

Is this assumption true? -----

8. What you have told me is too good to be true.

This assumes that -----

Is this assumption true? -----

9. Mr. X enjoys a large number of things, because he is educated.

This assumes -----

Is this assumption always true? -----

Is this assumption usually true? -----

10. I believe that statement because I read it in the *New York Times*.

This assumes that -----

Is this assumption true? -----

A third way to evaluate the meaning of a statement is *to measure it by its context*. We know that if we take only half of a sentence it may seem meaningless or absurd. So it is when we take a sentence from the paragraph of which it is a part. Once a class was giving quotations from literature. After several had given beautiful lines, a number stumbled over a few lines and others made no attempt. The situation became so distressing that the teacher "lectured" the class. Then Sam rose to his feet to give his quotation. "It is altogether fitting and proper that we should do this" — the Gettysburg Address. But the class took quite another meaning from that solemn line.

Let us look at the following selections. Explain what you think the sentence means. Then read its context in the section that follows to see if your interpretation is correct.

1. I have never yet met a man who was quite awake.

— THOREAU ¹

2. Today, of all the weary year, a king of men am I.

— WHITTIER

¹This and all following quotations from Thoreau, Whittier, and Emerson are reprinted by permission of Houghton Mifflin Company, publishers.

3. To make a prairie it takes a clover and one bee.

— EMILY DICKINSON ¹

4. I have no ear. — LAMB

5. The thief steals from himself. — EMERSON

6. Traveling is a fool's paradise. — EMERSON

1. Why is it that men give so poor an account of their day if they have not been slumbering? They are not such poor calculators. If they had not been overcome with drowsiness they would have performed something. The millions are awake enough for physical labor; but only one in a million is awake enough for effective intellectual exertion, only one in a hundred millions to a poetic or divine life. To be awake is to be alive. I have never yet met a man who was quite awake. How could I have looked him in the face?

— THOREAU, "Walden"

2. The proudest now is but my peer,

The highest not more high,

Today, of all the weary year,

A king of men am I.

Today, alike are great and small,

The nameless and the known;

My palace is the People's hall,

The ballot-box my throne!

— WHITTIER, "The Poor Voter on Election Day"

3. To make a prairie it takes a clover and one bee, —

One clover, and a bee,

And revery.

The revery alone will do

If bees are few.

— EMILY DICKINSON

4. I have no ear. . . .

When I say that I have no ear, you will understand me to mean — *for music*. To say that this heart never melted at the concord of sweet sounds, would be a foul self-libel. . . . I even think that *sentimentally* I am disposed to harmony. But *organically* I am incapable of a tune. I have been practicing "God save the King" all my life; whistling and humming of it over to myself in solitary corners; and am not yet arrived, they tell me, within many quavers of it.

— LAMB, "A Chapter on Ears"

5. The thief steals from himself. The swindler swindles himself. For the real price of labor is knowledge and virtue, whereof wealth and credit are signs. These signs, like paper money, may be counterfeited or stolen,

¹ From "The Poems of Emily Dickinson," Centenary Edition, edited by Martha Dickinson Bianchi and Alfred Leete Hampson. Reprinted by permission of Little, Brown & Company.

but that which they represent, namely, knowledge and virtue, cannot be counterfeited or stolen. These ends of labor cannot be answered but by real exertions of the mind, and in obedience to pure motives. The cheat, the defaulter, the gambler, cannot extort the knowledge of material and moral nature which his honest care and pains yield to the operative. The law of nature is, Do the thing, and you shall have the power: but they who do not the thing have not the power. — EMERSON, "Compensation"

6. Traveling is a fool's paradise. We owe to our first journeys the discovery that place is nothing. At home I dream that at Naples, at Rome, I can be intoxicated with beauty, and lose my sadness. I pack my trunk, embrace my friends, embark on the sea, and at last wake up in Naples, and there beside me is the stern Fact, the sad self, unrelenting, identical, that I fled from. I seek the Vatican and the palaces. I affect to be intoxicated with sights and suggestions, but I am not intoxicated. My giant goes with me wherever I go. — EMERSON, "Self-Reliance"

TEST

Below each of the following write what the poem implies.
Check any implications that you have reasons for not believing.

IMMIGRANTS ¹

"These foreigners with strange and avid faces
Crowding our shores, marring our pleasant places . . .
They must be curbed. . . ." So mused King Powhatan —
Hundred-per-cent, red-blood American.

MILL CHILD ¹

One of the children at the looms is quick
Of step: she learned that, chasing butterflies
When she was young and foolish. It's a trick
That serves her well, now she is old and wise.

CHIEF EXECUTIVE ¹

Sometimes at dawn in dreams, a boy again,
Along a level where the fog has thinned,
Bareback he rides with never spur nor rein
His kicking colt, Republic, down the wind.

— NANCY BYRD TURNER

¹ From the *Atlantic Monthly*, July 1934.

CHAPTER XII

JUST IMAGINE!

A particularly helpful device in writing is the use of figurative language, which stirs both imagination and feeling. Its power comes, in fact, from its suggesting far more than it actually says. So if we skim over figurative expressions and miss their point, we lose much that the writer intended for us. One figure of speech in a paragraph or a stanza may light up the entire idea being presented to us.

The first problem, then, is to recognize figurative language. Probably the simplest test is to notice whether an expression is literally, word for word, true.

1. Which of the following are figurative? Mark an X before each figurative expression:—

- The teakettle is boiling.
- The engine purred.
- The engine made a noise.
- Ichabod's hands hung a mile out of his sleeves.
- Have you studied Shakespeare?
- John is taller than his father.
- John towered above his father.
- Duty calls.
- Snowy hair.
- Hair like snow.
- Hair like his sister's.
- Slippery as an eel.

2. In the following underscore all the figurative expressions and check by those found by the class.

A Poor Relation — is the most irrelevant thing in nature, — a piece of impertinent correspondency, — an odious approximation, — a haunting conscience, — a preposterous shadow, lengthening in the noontide of our prosperity, — an unwelcome remembrancer, — a perpetually recurring mortification, — a drain on your purse, — a more intolerable dun upon your pride — a drawback upon success, — a rebuke to your rising, — a stain in your blood, — a blot on your 'scutcheon, — a rent in your garment, — a death's head at your banquet, — Agathocles' Pot, — a Mordecai in your gate, — a Lazarus at your door, — a lion in your path, — a frog in your chamber, — a fly in your ointment, — a mote in your eye, — a triumph to your enemy, an apology to your friends, — the one thing not needful, — the hail in harvest, — the ounce of sour in a pound of sweet.

— CHARLES LAMB, "Poor Relations"

3. Write a brief explanation of any five figures of speech in the paragraph given above.

a. -----

b. -----

c. -----

d. -----

e. -----

4. How many of the figures of speech in Problem 2 are comparisons? -----

5. Make a list of your own to describe an old Ford. Why are these more vivid than the words "an old Ford"?

6. Bring to class a newspaper and underscore all the figurative expressions you can find in it.

7. Change these figurative expressions to literal ones: —

He was the glass of fashion. -----

As coals are to hot embers, and wood to fire, so is a quarrelsome man to inflame strife. -----

His face was as red as a beet. -----

Her teeth were pearls. -----

I am the true vine, and my father is the husbandman. -----

The shadow of enormous debts hung over Sir Walter Scott. -----

His temper is a stumblingblock. -----

Thy word is a lamp unto my feet. -----

The pen is mightier than the sword. -----

The New Deal. -----

8. Write suitable figures to describe the following : —

A noisy waterfall -----

A heavy snowstorm -----

The gallery of a theater -----

A field of poppies -----

A fat boy -----

A street in a fog -----

An express train -----

A field of oats -----

A bargain counter -----

A thundercloud -----

After learning to notice figures of speech let us now note differences among them. There are several kinds of figures, depending on the way they get their effect — by comparison, by exaggeration, by association, by imitation, by arrangement.

Figures of comparison compare two very unlike objects but call attention to one or more points of similarity. The *simile* says definitely that these unlike objects are like each other, using *like* or *as* ("clouds like lead in color"). The *metaphor* hints at the likeness ("leaden clouds"). *Personification* compares an object to a person ("Nature smiled"). In a larger composition a writer may carry a comparison (*allegory*) all the way through (treating life like a journey) or he may use a *symbol* (the star as an ideal).

Exaggeration for effect (not deception) we call *hyperbole*. Such exaggeration may also be used in *satire*, in which a change in size

or a use of the opposite results in both ridicule and disapproval.

We frequently refer to an object by mentioning a part of it (or the whole for a part), a figure called *synecdoche* (as “five sail,” meaning “five ships”). Or we may refer to an object by something so closely associated with it that there is no danger of misunderstanding, a figure called *metonymy* (as in “to send a wire,” meaning “to send a message”).

Some words suggest sounds by imitating them (*onomatopoeia*), as in “buzz, roar.”

For the purpose of reading, the names of these figures are of no great importance, but they do help us in discussion. We do not pause in our reading to say to ourselves, “Oh, here’s hyperbole! Is n’t it effective!” But if our minds are alert to the different effects of figurative speech, we find books far more stimulating and enjoyable.

9. Here are some of the same figures as in the first list. Can you classify them into groups? Can you name them?

The teakettle is boiling. -----

The engine purred. -----

Ichabod’s hands hung a mile out of his sleeves. -----

Have you studied Shakespeare? -----

John towered above his father. -----

Duty calls. -----

Snowy hair. -----

Hair like snow. -----

Slippery as an eel. -----

The swish of silk. -----

Read the following and note the use of figures of speech. How many figures of speech are used in them? Underline each one and in the margin write its kind.

CITY HALL AT NIGHT¹

(*A nocturne from a sketch by Stella Harlos*)

I

Dim, dark and spectral loom
Long hall and empty room,
Weird as the crack of doom —
Stark and aloof.

Hung like a far balloon,
Faint as a waning moon,
Tower-clock warns midnight, soon —
Stark and aloof.

Windows are pools of ink;
Doors, cavern-mouths to brink
Weird passages that link
Dungeon and roof;
Arc-lights, reflected, blink . . .
Stark and aloof.

II

So fancy, challenged — caught,
Weirdly has read and wrought,
Weaving the spell it sought
Into view.

See, shafts of golden light,
Rain-like have streaked the night,
Radiant, warm, and bright,
Into the view.

High lights in bold relief,
Golden beyond belief,
Dispel the gloom and grief.
Ever anew
Light weaves both woof and weef
Into the view.

— MARGARET BALL DICKSON

ETCHING²

I know a hill where a pine tree perches
On a rocky ledge, in a grove of birches,

¹ By permission of the American Literary Association, Inc.

² By permission of the author.

Silver birches, that seem to listen,
 Leaning aslant. Their long trunks glisten,
 Touched by nature, the magic tinter,
 Pale harp-strings for the winds of winter;
 Which, swaying, hold exquisite traces
 Of delicate twigs, like filmy laces
 On the amber sky, where sunset lingers.
 Hemlocks point, with grave, dark fingers
 Where gleaming Vega, pale amethyst,
 Keeps, near the zenith, her ancient tryst.

— BLANCHE WHITING KEYSNER

TEST

Explain fully: —

1. Why should a reader understand and recognize the use of figurative language?
2. Classify figures of speech, naming and illustrating some of each kind.
3. How many different kinds of figures of speech are there in each of these poems?

Choose a poem and explain each figure in it, in the space following the poem.

MOTHER TO SON¹

Before all other things, my son,
 Be sure you learn a craft:
 It shall be daily bread to you
 And a tower for every shaft,
 When rich men die of their desires
 And the rabblement is daft.

The music moving through your hands,
 As cool as water flowing,
 Shall wash all fevers from your blood
 And keep the heart's mill going,
 Singing its twofold mystery —
 Self-mastered, self-bestowing.

Young Jesus in his mother's house
 Rejoiced as carpenter;
 Thought shone from every lovely grain
 Of woods he tooled for her.
 She loved them more than Magian gold
 And memories of myrrh.

¹ From the *Atlantic Monthly*, January 1933.

His friends were shepherds, fishermen,
Users of hands and eyes,
Whose idlest member was the tongue,
Whose books were earth and skies —
Not clever men who spoke and wrote
For plaudits, juggler-wise.

— GEOFFREY JOHNSON

THE WANDERER ¹

Whose farthest footstep never strayed
Beyond the village of his birth
Is but a lodger for the night
In this old wayside inn of Earth.

Tomorrow he shall take his pack
And set out for the ways beyond,
On the old trail from star to star —
An alien and a vagabond.

— RICHARD HOVEY

¹ Used by permission of the publishers, Dodd, Mead & Company, Inc.

SWEETWATER RANGE ¹

We were loping along in the Sweetwater Range,
When the shadowy hand of sleep
On the blue earth had settled like a raven's wings
With a swift mysterious sweep.

Tranquil and dark as a slumbering sea,
The slow, black tides of the plain
Washed up to the outrifling sentinel buttes,
Washed back to the prairies again.

The valley lay calm as a beaver-pond
When the hunter-moon hangs low,
And the hills were as soft as the velvet sod
Under an antelope doe.

Serene overhead in the dusky blue
A single star through the night
Glowed like a candle held by God
As a friendly beacon-light.

A flame in the window of His vast house
Beckoning out to me —
I could almost see Him peering down
As He waited expectantly.

So I flung Him a couple of friendly songs
As I cantered a lonely mile;
"Swing Low, Sweet Chariot," "Old Black Joe,"
"Jordan," and "Beautiful Isle."

For the singing of psalms my voice was raw —
I was never a parson's pet;
And the tremolo wail of a shivering wolf
Made it a strange duet.

But hard on the echoes — from Avalanche Peak,
Where the Yellowrock Cataract spills —
I heard Him sing down to me clear as a bell
In the frosty dawn of the hills.

— LEW SARETT

¹ From *The Box of God* by Lew Sarett. Reprinted by permission of Henry Holt and Company, publishers.

CHAPTER XIII

REVIEW

The purpose of this chapter is to give you additional practice in doing some of the kinds of reading you have learned to do in using this book and to call back to your mind some of the things you have learned about reading.

There are a few questions or exercises at the end of each selection. Read the selections and do the exercises.

The first selection contains 699 words. You should time yourself, or ask your teacher to time you, as you read; then find your rate of reading in words per second.

Time yourself as you read this.

A DOMESTIC PYTHON¹

(Reminiscent of Mr. Scully's "South African Snakes")

It had been a hot day. The very leaves looked droopy in the garden, the cauliflowers a-wilt. Not even a bird-note trilled: and only the heat-loving insects gave a sound of joy. But they!—They gave all the suggestion of an active volcano or a frying-pan. Get out the hose!

I got it. Out of the glare, down in the cellar, it was dark and cool. I stumbled a bit among stray tool-handles in the semi-dusk; found the wheeled rack, and trundled it out; unrove the hose, and left it in a neat rattlesnake coil, with the brass nozzle low leveled across the upper line, glinting a venomous gleam. Then I passed the socket end in through a cellar-window, and went in and down to the laundry, to connect it with the faucet. In so doing, I disturbed Thomas.

Thomas had made a night of it, last night. Night is the time for mice, and the tall grass near the rock-pile rustled enticement to Thomas. Hours he sat by it, in tensest concentration; and all students know the fatigue of that. It calls for subsequent deep repose, quite undisturbed. So Thomas objected.

¹ From the *Atlantic Monthly*, April 1919.

What made it noteworthy is the usual amiability of Thomas. Jet-black and handsome, twelve pounds or so of portliness, with a depth of fur the envy of many a miss, to hear his voice in protest of aught was a day's remark. Yet he rose from his couchant pose, unbared, slowly, each gleaming set of curved talons, and sheathed them slowly, — s-l-o-w-l-y, — as if reluctant to house them still unused, lifted his coal-black standard to a fuzzy perpendicular, and stalked sulkily out and to the cellar-stair, making low remarks to himself at each resting-place. Thomas was cross. Yes, Thomas was sulky.

Confronting him was the coil of hose. Thomas paused. It had not been there when he passed that way before. It required investigation. Was it animate or not? Thomas's whiskers quivered as, his head raised and for the moment frozen, his eyes gleamed yellow topaz against the dark. No sound, no motion, no unknown scent. Relaxing, he strolled forward, sat up by the smooth, peaceful-looking coil, curled his tail around his toes, and yawned deeply, soulfully, as he indifferently scanned its folds.

That second I turned on the water, quick and sharp — then off.

Through the dark tube shot the pressure, with the quiver of life in every coil; from it came a deadly hiss, menacing; and the sunlight flashed a gleam from the golden head on the topmost coil as it moved just a fraction of an inch — take care!

And Thomas did. Full four feet, right up in the air, he jumped; and when he landed, all four feet were running! No lost motion in "getting set" for Thomas: no hay-tedder ever swiftness kicked the grass than he! To the eye a broad, black streak lay forty feet along the grass when Thomas stopped, and eyesight overtook him and coiled it up. The grass flew as he stopped, whirled, crouched for instant action.

A moment, then, hand on faucet, I loosed it slightly and turned it off. Life quivered through the coils again for just a breath. The eyes of Thomas turned to coals. Slowly a paw reached forward and secured a hold. Slowly the other forepaw passed its mate and set. Inch by inch a black tiger in miniature shortened distance, yards, more — then a black bolt of lightning cleared the rest, and twenty talons and the Lord knows how many lancet teeth dug and stabbed at the coil, close in behind that brazen, gleaming head! Dug, stabbed — then one tremendous backward spring to a safety zone, and a crouch, and Thomas was on guard for what came next!

But the coil quivered flutteringly, falteringly, — under the gentle impulse from the laundry, — and then lay at rest. A moment of vital inquiry, the certainty that his serpentine foe would move no more, and the tail of Thomas rose in the air, and with a lordly air of casualness, he strolled to the corner of the house, gave one more look back over his shoulder to make sure — and passed beyond our ken.

What is the point of this account?

What does the title mean?

What was your rate of reading this section? -----

How does this rate compare with your rate early in this study?

Time yourself during this exercise.
Copy the telephone numbers for the following names: —

H. L. Lewis, Jr. -----

C. H. Lewis -----

J. P. Miller -----

Mrs. Clara Lewis -----

O. W. Miller -----

Lottie Miller -----

Do the following have telephones?

Horace Lewis -----

Jerome Miller -----

Mrs. Eleanor Lewis -----

Whose telephone number is 27-282? -----

How long did it take you to do this exercise? -----

Lewis Abraham	34-206
Lewis Alice	32-228
Lewis Bradley	34-365
Lewis C B Mrs	31-471
Lewis C D Mrs	32-228
Lewis C Edmund	25-557
Lewis C H	25-924
Lewis Chas Caldwell	20-265
Lewis Charles P	25-611
Lewis Carol	27-416
Lewis Clara Mrs	34-897
Lewis E M	22-802
Lewis Eloise Mrs	28-493
Lewis Franklin S	28-250
Lewis G A	28-526
Lewis George	25-631
Lewis Georgia Mrs	25-424
Lewis Grocery Co	21-833
Lewis H L	20-268
Lewis H L Jr	26-063
Lewis Henry B	20-664
Lewis Herbert	32-929
Lewis I M	28-535
Lewis J B	22-703
Lewis J H	20-957
Lewis Josiah	33-109
Lewis Lillian	34-547
Miller Alexander	22-626
Miller Bettie P	22-737
Miller Bradley	21-666
Miller C W	21-940
Miller Celine Miss	21-709
Miller Clarice Miss	27-282
Miller Edna M	42-462
Miller George W	26-292
Miller H B	28-665
Miller Harriet Mrs	27-081
Miller Henrietta Miss	21-864
Miller Henry	20-391
Miller J A	24-044
Miller J D Mrs	22-850
Miller J G	23-386
Miller J P	27-427
Miller J S	20-800

Miller J T Mrs	21-398
Miller Jerome	26-560
Miller John	33-307
Miller Julia M Miss	26-801
Miller L A	35-310
Miller L James	41-772
Miller L W	34-784
Miller Lotti Miss	34-572
Miller Maggie S Mrs	33-049
Miller O H	5-622
Miller O W	21-445
Miller Orlando M	5-798
Miller Paul	24-884

Read this selection to find the main idea.

CLOUDS¹

He comes from Texas and his eyes have kept the blue innocence of its skies. He is over six feet, sparing of gesture, conceals the stump of his amputated forefinger. From the corner of the right eye to the base of the skull runs a purplish scar, and his face is a network of wrinkles and lines that make him appear almost forty; but he is eight years younger, and when I looked in the candid, shadowless eyes I knew that I was talking to a boy.

It was pleasant to sit on the deck and listen to his low voice. Oh yes, he was telling me his troubles. They were like all agonies, for men suffer in much the same way. The fog drifted in past the islands, the wind grew chilly; we went to the lower deck where the seaplanes rest on their catapults.

He explained carefully how they were shot off by compressed air, going in forty feet from perfect stillness to sixty miles an hour, and how it was necessary to guide them straight and then up into the air, not letting them touch the water, and this was not easy. He had been flying for nine years. Yes, he was "pretty good." One bad crash. Only two men in the Navy had more "hours in the air." Sorry he could not show me the engine. It was a lovely engine.

I looked up at the seaplanes and I wondered what characteristics were imperative for the man that flew in that tiny, deadly seat. Elegant as a wasp; small and cruel and fascinating; what was it in men's brains that made them capable of flying, or hopelessly

¹ From the *Atlantic Monthly*, April 1927.

incapable of even the first violent rush from the catapult? There are born artists, engineers, lawyers — what was an aviator? That flying aged men prematurely, I saw; that they were, all I had met, very quiet in manner, I remembered and observed. Courage — but what kind of nerves? Imagination? What did he think of death? Death that flew with him, did it grin or smile, promise or end all things? Or did he not see the companion that soared with him? I could not ask. Only observe carefully, listen patiently, and hope for the unconscious revelation.

We left the ship, came to the house. He talked — of Texas, of his family, of his life, of the war, and of the problem that was consuming him; but still I did not hear the words that would tell me of his inner and secret attitude toward the invisible companion. Did he, like a Regular Army man I know, have to chew gum to control fear? And by now I knew that he had nerves.

We went for a drive. The ocean, the hills, the glowing beauty of the evening sky, he seemed hardly to observe. There were fifteen minutes left, and I should probably never see him again. I decided to take the risk of indirect attack. Money, root of all evil, would be the Navy's criterion of his risk. To my discreet inquiries he said simply: "I get almost as much as the captain of the ship."

I brought it out very simply: "Are you ever afraid?"

He did n't move an eyelash. "An aviator," he answered slowly, "never has time to feel."

"I'd like to fly," I told him. "Will you take me?"

"You'd be afraid."

"Yes," I confessed. "Yes, but I want to go up. Will you take me?"

"In the seaplane?"

"In the seaplane."

His face relaxed just a little. "It's against regulations. A woman went up once; got scared — hysterical; grabbed the controls. She was killed. But I could arrange it — in New York."

"Good."

"Remember this: Never go up except in an Army or Navy machine."

"I'll remember."

He looked at me now with a different expression. "Tell me," — I was to tell him! — "what do you think happens after death?"

I waited, not answering.

He went on: "Are we just animals? When we die, are we simply dead? I've seen so many men die."

I nodded.

"This certainly is a pretty place," he went on, apparently with the same train of thought. "It's right pretty. Ever been to Yosemite?"

No, never. And I did n't, at this moment, want to talk about it. But, by the mercy of an all-wise Providence, I kept silent.

"Yes," he continued, "I'm slow, not quick-minded. That's best for an aviator — because then you're quick-minded for the machines, see? You can't ever lose your head — and you have to be sort of quiet — phlegmatic — and when you know you're going to die — and be dead — and not have time to think — is n't that best? When I came to your house the other night, as soon as I saw you I knew."

"What?"

He nodded his head. "That you understood; that I could tell you. Listen, don't you ever write comedies. You write about men — as they really are. You know better than any other woman I've met."

We were almost at the village. Had I heard all that there was to hear? He was silent again, evidently thinking. "The Yosemite," he drawled, "is the best there is on earth. It can't be beat."

"So I have heard."

"But when you get to foolin' round with clouds, you're sort of less interested down here."

My heart almost stopped beating. There it was, all of it! At last the words that expressed everything. Had I searched a hundred years for them I could not have found them. That phrase would have made hours of boredom worth while! He had said it absolutely. Perfectly. There was nothing more, nothing less, to be said. But he continued, slowly. "I'd like to take you up, to show them to you — big white ones — their canyons, colors, shapes — up there. With the earth beneath you. Nothing much makes any difference. Will you come?"

"Yes."

"This is a mighty pretty place," he said politely. "You've been very, very kind; I've enjoyed the drive."

I'd shown him my place, my corner of the world; he'd do the same, show me his: "I'll take you up, and we'll dive into a big

white one — with canyons.” Then he added slowly: “We’ll fool around with the clouds.”

What is the main idea of this selection?

Quote from it to prove your statement.

As you read this selection, note the various qualities of Japanese swords that are mentioned.

THE SOUL OF A SAMURAI¹

BY LOUISE TAYLOR

Certainly we had equipment enough. It evidently required a whole kit of tools to “look at swords.” Mild wonder seized me as my Japanese friend unpacked tiny mallets and wedges, a red pouch of white powder, large lumps of black crayon and soft paper for rubbings, a magnifying glass, and, as a last surprise, a stack of green kleenex. My orders were to learn what I could, but it was n’t time to start the questions yet.

The material for the day’s study, an unromantic collection of natural-wood sword cases, was arranged on a wide shelf. A quotation floated through my mind. “The sword is the soul of the Samurai.” But surely something more on the order of Excalibur would fit that thought—jewel-studded scabbards and hilts of cunningly wrought gold. These swords were nothing but great knives in rough wooden cases—Mr. Otatsu was already drawing one out and peering intently at the plain steel blade.

“Is it a good one?” I asked to start conversation; then “Why is it?” To me it seemed scarcely more an object of art than a stainless-steel vegetable knife.

“How does the grain in it look to you, sandy or woody?” appealed Mr. Otatsu.

Trying to play the game, I stared at the blade and saw for the first time a delicate pattern like moire silk in the steel, only it was pricked with microscopic pits so that it was actually a grain. How exciting—in polished steel! “It looks woody,” I decided. “But where does it come from?”

¹ From the *Atlantic Monthly*, August 1932.

Mr. Otatsu replied politely that it was the result of forging, that each swordsmith had a style in forging which depended on how the steel was beaten into the blade. These styles are as individual as handwriting, and a swordsmith's work may be identified by the sandy, striped, or whorled pattern in the mirrorlike surface. Under our close scrutiny other decorative features of the blade became apparent to me.

There is an irregular, rather frosted band which marks the cutting edge from the flat of the blade. "The *hamone*," explained Mr. Otatsu. "It is from tempering." The swordsmith covers his blade with clay before heating it and dashing it in water to temper the steel. The blade would be too brittle if it were all as finely tempered as the edge, so the cutting side is scraped clear of clay, leaving the irregular border which marks the *hamone*. "No one knows what this clay may be," continued Mr. Otatsu. "One man uses ashes, maybe sand, maybe little charcoal mixed in; who knows? It's secret. And mixture of water for hardening secret too. One man, he used human blood — make very cruel swords." And Mr. Otatsu paused to see the effect of this news. My interest was lively now.

"See that groove?" said he. "That's drain to let blood run off." Then, relenting: "No, that is only a story. It is to make the blade lighter — that is the truth. Here, try to swing it." Gingerly I did. "With one hand," insisted my tutor. I made a dangerous, if somewhat lame, gesture. "Now try this," he pursued, "and use one hand to hold horse." Quite excited by now, he handed me a grooveless weapon. It was so heavy that an aimless flop was all I could manage. "See why they have to be lighter?" triumphed Mr. Otatsu. "You could n't ride horse and cut off head with heavy sword like that, could you?"

"No, no," I told him, "I could n't."

"Have to swing these," murmured Mr. Otatsu. "Sometimes cut through two, three men at once."

"Why, they'd never stay there," I objected sanely.

"Oh, yes," he said. "One stroke, very quick. More men for one stroke, better sword. Sometimes two, three. Sometimes four, five. New sword must be tested — then write on the blade how many men one stroke kill."

"They could try them cutting up, could n't they?" I suggested brightly.

"Oh, no!" cried Mr. Otatsu. "It must be living flesh. New

swords sometimes given to executioner — try them out. But not enough criminals always.” Mr. Otatsu became moody. “Take new sword on dark night. Stand on corner. First person come around corner, cut off ear. See how works. That was in olden times — oh, yes,” comforted Mr. Otatsu, noting my frozen expression. “Later they write on blade how many men this sword kills, but who knows whether it tried out? You say for light one hundred candles. You don’t light candles. You say for car five hundred horsepower, but no horses. So you see on sword, ‘Five men at one blow.’ That makes sword very valuable — but did it kill five men?” Mr. Otatsu shrugged his shoulders. I shrugged mine. No wool was being pulled over our eyes.

Mr. Otatsu tapped his red cloth bag up and down the sword blade and covered it with a dust of powder which in turn he wiped off with the kleenex. This removed the oily sheen which protects against rust, and allowed the finish of the blade to show. And also the colors. Some steel is dark and blue, some is white. Each of the blades was like a person to Mr. Otatsu. He spoke of their shoulders and waists. How could I have thought their forms were monotonous? Some had long, graceful points. Some curved exactly in the middle; some below the middle; some were almost straight. Some had their greatest thickness like a ridge in the midst of the blade; some were thickest at the back. And for every variation there was a name — *torrii-zori*, *kochi-zorie*, *Bizen*, *Soshu*.

At last we came to one that was furnished more elegantly than those in the plain wooden cases. Its hilt was sharkskin ornamented with little gold insects, and its scabbard was richly lacquered. The workmanship was exquisite, and the parts fitted one another so perfectly that the whole looked like a homogeneous piece. But Mr. Otatsu deftly drew the blade, which slid out easily. Imagine my surprise when he seized a small mallet and with one smart blow loosened the blade from the hilt, so that a handful of loose parts came away, and to my horror I saw the little gold insects, finely carved oval rings, the handle and guard, all in a heap on the table. The naked blade was stripped, exposing a square unpolished end. I thought Mr. Otatsu had wrecked a museum piece and I was thoroughly shocked at such vandalism.

“How shall we ever get it together again?” I whispered hoarsely, for I felt like an accomplice.

“That’s easy,” returned Mr. Otatsu, smiling broadly. “Don’t you know they come apart? Sure. One pin to hold it — that is

all." It was astonishing, but true. The six pieces forming the hilt of the sword slipped in sequence on to the end of the blade, and the whole group was secured by a single peg, the *mekugi*, or "eye-nail." "Very important — always bamboo," remarked Mr. Otatsu. "But not *any* bamboo — oh, oh! Must be strongest kind. When bamboo flowers, tree takes all strength from roots. Then cut wood for *mekugi*." He looked at the tiny peg. "Very powerful," he said. "Before fight, do this." And he slipped the peg in the hilt and appeared to kiss it on each end. It was the custom, he assured me, for the moisture caused the peg to swell so its hold was infallible.

All Japanese swords are held together this way. They may be the small dagger type used to throw like a dart (or, in times of peace, "to cut finger nails," according to Mr. Otatsu), or any of the various short or long styles up to the huge votive swords too large ever to be swung. And as varied as the sizes — no, a thousand times more varied — are the characters of these swords. For legend gives the swordsmith a supernatural rôle. Just at the moment of tempering, the soul of the sword takes life from the soul of the swordsmith. The swordsmith's mood at that instant determines the nature of the sword.

There is the example of the sword which would cut through anything from copper basins to floating feathers when wielded by its owner; but when planted upright in a stream it would not even cut a blade of grass borne to it by the current, for such was its spirit that it would do no wanton damage. It took a prize on that account, because the Japanese respect nobility in their blades. They are not merely weapons. Almost any magical quality in them is credible. And why not? The most famous sword of them all was drawn by Susa-no-o, the brother of the Sun Goddess, from the tail of the Eight-headed Dragon. What could be more wonderful than that? And still it's true. I asked Mr. Otatsu. And besides, it is even now preserved in a temple as part of the imperial regalia of Japan.

List the qualities of Japanese swords.

As you read this essay, try to distinguish the main divisions of thought.

TO HONOR FLOWERS¹

According to Chinese legend, a flower presides over each month of the year, celebrating her anniversary on the fifth day after the rise of the new moon. It is usual for a minstrel, when he knocks at a homestead gate on a flower birthday, to ask to come in and sing the flower's ballads. Many tea shops have a story-teller as an attraction to patrons; and, passing on a flower's day, I have often heard the blind-man entertaining the laborers, who gather round him when the day's toil is done, with the flower's fables.

Narcissus is hostess of the first month, violet of the second, peach blossom of the third, which is a favorite month for weddings. In China the peach blossom is the wedding flower as the orange blossom is in America, and in ancient times marriage was celebrated with a festival at the season of the flowering of the peach orchards. Peony gives her name to the fourth month, but rose presides over the month. This is because "the peony is the millionaire's flower, symbol of riches and power; but the lovely rose belongs to everyone, as she graces cottage and palace impartially with her beauty."

The gentle jasmine is hostess of the fifth month. The lotus, symbol of purity because she grows out of the mud and is not soiled, reigns over the sixth month; balsam, famous for healing virtues, over the seventh; cassia flower, so small but so fragrant, over the eighth; chrysanthemum, beloved of scholars, over the ninth. Bright cheerful marigold is hostess of the tenth month; camellia of the eleventh; the flowering winter plum, whose petals are like the snowflakes, of the twelfth.

And that no flower shall feel neglected, just because there are not enough months for all, a Birthday of All Flowers is celebrated on the twelfth day of the second month.

On All Flowers' Day it is polite to make "flower calls," taking gifts of seeds and slips to one's friends. Every flower birthday is an appropriate occasion for a party. It is not even necessary to possess a garden to give a blossom tea. I know a Chinese lady in Peking, an invalid with neither means nor the strength to achieve a garden, who has a blossom tea every year. A branch of her neighbor's

¹ From "Fragments from a Flower Diary" by Nora Waln, in the *Atlantic Monthly*, July 1934.

wisteria extends over her courtyard wall, and each spring, when the wisteria flowers, she asks her friends to come. One year the wisteria did not bloom. She had her party, gay as the previous ones, in memory of the blossoms.

Wealthy families, who can, often give parties which are magnificent flower shows. These usually begin in the morning and last until well into the evening. After sunset the homestead is lit with silk lanterns placed to show each plant or flowering tree to the best advantage. Good manners permit one to go for as long or as short a time as one chooses.

Chinese people do not like to cut their flowers, and seldom do. The flowers displayed at a party are growing, either in pots or in the ground. Poetry and art through the centuries have endowed each tree, vine, and plant with a symbolic significance, and the cultured are guided by this in their arrangement. In the home of a scholar one is certain to see the "three friends" — that is, the bamboo, the pine, and the plum — grouped together.

The purpose of a flower party is to view the flowers, and tables for cards or mah jongg are considered in bad taste. Sometimes there is an open-air stage on which actors play the flower classics. At one party I attended, the little children of the house, dressed in flower costumes, danced a flower ballet of their own improvisation. Often someone who reads well is asked to read poetry.

Flower picnics are also popular. The Lins give an orchard party when the fruit trees bloom each year. Friends make up travel parties and go from all over China to admire the azaleas near Ningpo. When the lovely lotus opens her tulip-shaped blossoms in the shallow bays of the water highways, families in every province give boat picnics.

When I was preparing to attend the first flower festival to which I was invited, my mother-by-affection spoke to me about my dress. "One should honor the occasion by care in one's costume," Shun-ko said. "But according to an ancient rule of decorum observed by the refined of heart, it is impolite to outdress the flowers. The flower-party gown should be dainty, clean, delicate in color, and fashioned on simple lines. A new fashion, however lovely, is out of place at a flower's party. The courteous hostess and her guests remember that it is to celebrate the flowers that people are gathered, and to wear a gown which distracts attention from the blossoms is rude."

What are the main divisions of thought in this essay ?

Read this poem in the manner that you would ordinarily read a poem for enjoyment; then look back through it and try to find the main idea.

THE VIOLINIST AND THE LADY¹

Deliberately he builds a cage
Of glamorous music to entice
Her curious but cautious feet;
And when she scorns her heart's advice,
And lifts her skirts, and daintily
Steps in upon the shining floor,
He tiptoes softly after her,
And softly bolts the door.

She sits at ease a little while,
Adjusts her dress and pats her hair,
And glances up and glances 'round,
With an amused and gracious air.
But finally the lights become
A bit too glaring and she grows
A little weary of the place;
She rises and superbly throws

A heavy flower at his feet,
And goes to learn the comedy
Of her unique imprisonment.
Dismayed she wanders carefully
About an unfamiliar world,
Yet offers no soft reprimand,
But slyly tests the golden bars,
Until one bends beneath her hand.

Triumphantly she leaves the cage,
And, in relief at her escape,
She flings toward him words and smiles
Of a peculiar tender shape.

¹ From the *Atlantic Monthly*, September 1925.

But though he bows in gratitude,
He scorns the small bit of her heart
With which she half maliciously
Attempts to pay him for his art.

— HELENE MULLINS

State the main idea and some of the details supporting it.

As you read this selection, see if you can find the main point and some of the details which support it.

CULTIVATION OF FLOWERS ¹

The Chinese love of flowers has been rewarded by genius in their cultivation. Certainly this is a transcendent capacity for taking trouble. Aided by their lovers' patient skill, blossoms open for their festivals all over the land despite differences of climate which make the weather below zero in some districts when it is swelteringly hot in others.

Flowers are coddled, nursed, and coaxed. They are fed religiously. There is a vast lore of wisdom passed orally from generation to generation concerning the whims and peculiarities of different plants — also a voluminous detailed gardening literature in which the observations of centuries are garnered. In the House of Exile library there are forty books, considered classics, on the culture of chrysanthemums only, and nearly as many relating to dwarf trees.

In heat, plants are sheltered in the coolest places in the homestead, and shades are erected for blossoming trees, vines, and flowers which are stationary. I have seen people sit all through the breathless tropic noon fanning a drooping flower. In cold, plants are housed in paper shelters, their roots set in loam warmed by subterranean air pipes heated by buried charcoal.

These are constructed today exactly as decreed by a ruler of the state of Wei who lived more than two thousand years ago. He

¹ From "Fragments from a Flower Diary" by Nora Waln, in the *Atlantic Monthly*, July 1934.

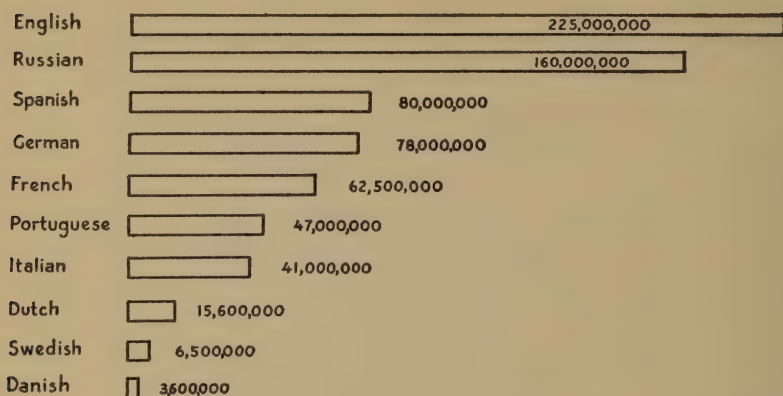
ordered that they should be so simply designed that even the poorest and the stupidest of his people might make one. In the most severe weather, florists clothe buds in little paper coats perforated with breathing holes.

Although they perform an infinite amount of toil in bringing their flowers to perfection, florists charge astonishingly low prices. A florist once explained this to me. He told me that a country in which flowers — a necessity for the refinement of the heart — were priced so as to make them a luxury was a country which had yet to learn the first principles of civilization.

TEST

Find the main point of this selection and then note two or three details that help build up the main point. How can you tell which is the central idea and which are the supporting ideas?

Do you find any statements you wish to challenge?



NUMBER OF PEOPLE SPEAKING THE CHIEF EUROPEAN LANGUAGES¹

TEST

Write three statements based on the diagram given above.

1. -----
2. -----
3. -----

¹ Reprinted by permission of the *World Almanac*.

CHICAGO ¹

October 9, 1871

Blackened and bleeding, helpless, panting, prone,
On the charred fragments of her shattered throne
Lies she who stood but yesterday alone.

Queen of the West! by some enchanter taught
To lift the glory of Aladdin's court,
Then lose the spell that all that wonder wrought.

Like her own prairies by some chance seed sown,
Like her own prairies in one brief day grown,
Like her own prairies in one fierce night mown.

She lifts her voice, and in her pleading call
We hear the cry of Macedon to Paul,
The cry for help that makes her kin to all.

But haply with wan fingers may she feel
The silver cup hid in the proffered meal,
The gifts her kinship and our loves reveal.

— FRANCIS BRET HARTE

What questions occurred to you as you read this poem?

Did you notice four allusions? What are they? Can you explain them? What do they add to the poem?

The most enduring thing in civilization is poetry. This is not a bit of rhetoric, but a plain statement of fact. We build our cities of brick and concrete, our railroads of steel, our temples of stone. They all crumble in time to dust. Our complicated machines are the tools of a day. But a great poem — in words, or music, or color — lives on. Let a man capture the aspiration and the courage of his generation and imprison them in words, and the everlasting hills will melt away before his poem dies. The magnificent buildings of ancient Greece are in ruins, but the *Iliad* and the *Odyssey* are as fresh and as vibrant with life as they were twenty-eight centuries

¹ By permission of Houghton Mifflin Company, publishers.

ago. The gorgeous splendors of the old Jewish temple have vanished, but the hymns of the temple and the visions of Isaiah are with us yet. Long after the cathedrals and the printing-presses, the skyscrapers and the subways, of 1928 have dissolved into their original elements men will be repeating "The Lord is my shepherd" and "The quality of mercy is not strained." They will be rising to their feet when the Hallelujah Chorus is sung, and baring their heads in reverence before Raphael's "Madonna." Yes, poetry survives.

— FREDERIC EASTMAN ¹

Mark the divisions of thought in the paragraph above.

1.

2.

3.

4.

5.

Describe what you "see" as you read this poem.

TO A MINOAN CAT ²

(A wall fresco of ancient Crete)

You little Cretan cat, eager and still,
With body tense, with wide and steady gaze —
Look past the ferny tussock, look your fill!
Watch for a sign beyond the green fern-haze.

Beyond it is your prey, the pretty bird,
The little pheasant, clucking in the gorse.
He has not seen you come, he has not heard.
Two velvet steps — a spring — and he is yours!

Poor bird! And yet, my heart is all with you,
Hunting among the tussocks, in the dew,
Four thousand years ago, in windy Crete,
You little furry one, on velvet feet!
My heart's with you, there's no denying that.
I hope — I hope you caught him, little cat!

— NANCY BYRD TURNER

¹ From the *Christian Century*, 1926.

² From the *Atlantic Monthly*, December 1929.

It was a crisp and spicy morning in early October. The lilacs and laburnums, lit with the glory fires of autumn, hung burning and flashing in the upper air, a fairy bridge provided by kind Nature for the wingless wild things, that have their home in the tree-tops and would visit together; the larch and the pomegranate flung their purple and yellow flames in brilliant broad splashes along the slanting sweep of the woodland; the sensuous fragrance of innumerable deciduous flowers rose upon the swooning atmosphere; far in the empty sky a solitary oesophagus slept upon motionless wing; everywhere brooded stillness, serenity, and the peace of God.

— MARK TWAIN ¹

List evidences of truth or nonsense in the paragraph above.

REVIEW QUESTIONS

- 1. List the uses of extensive reading -----

- 2. In what ways does intensive reading differ from extensive? -----

- 3. List the ways of judging a strange book.

- 4. What number of words per second (minute?) is a satisfactory rate?

- 5. What is your rate? -----

¹ From *The Man That Corrupted Hadleyburg*, by Mark Twain. Reprinted by permission of Harper and Brothers, the publishers.

6. Should the size of print affect reading rate? -----

7. How can one improve one's reading rate? -----

8. What is meant by skimming? -----

9. List the ways of skimming a new book.

10. List ten common roots of words and their meaning.

11. List ten prefixes and their meaning.

12. List ten suffixes and their meaning.

-----	-----
-----	-----
-----	-----
-----	-----

13. How many kinds of information are given in a dictionary?
Where is each kind found?

<i>Information</i>	<i>Place</i>
-----	-----
-----	-----
-----	-----
-----	-----
-----	-----

14. What are guide words? Where found? -----

15. Describe the difference between finding information in a
dictionary and reading a story. -----

16. Name the four kinds of writing found in a newspaper, and
state briefly how each should be read.

17. How does the make-up of a newspaper affect reading? ----

18. Name eight kinds of news

19. Name two kinds of features.

20. Name three kinds of editorials.

21. Name three kinds of advertisements.

22. State the construction of a news story. ----

23. How does this construction of news influence reading? ----

24. How can the reader discover the policy of a strange newspaper? -----

25. What is meant by reading with curiosity? -----

26. State how a person can read with curiosity. -----

27. What is meant by getting a bird's-eye view of the whole? ---

28. How does the larger view affect one's reading? -----

29. In what ways can one get this larger view? -----

30. List four ways of finding the main idea in a selection.

31. In what ways do we use details gleaned from our reading?

32. By what methods can one test the reliability of statements? -----

33. What is figurative language and why is it used? -----

34. How does the presence of figurative expressions affect one's
reading? -----

35. Name and illustrate several figures of speech. -----

36. What factors determine the method of reading a certain
selection? -----

37. Which parts of this study have helped you most? -----

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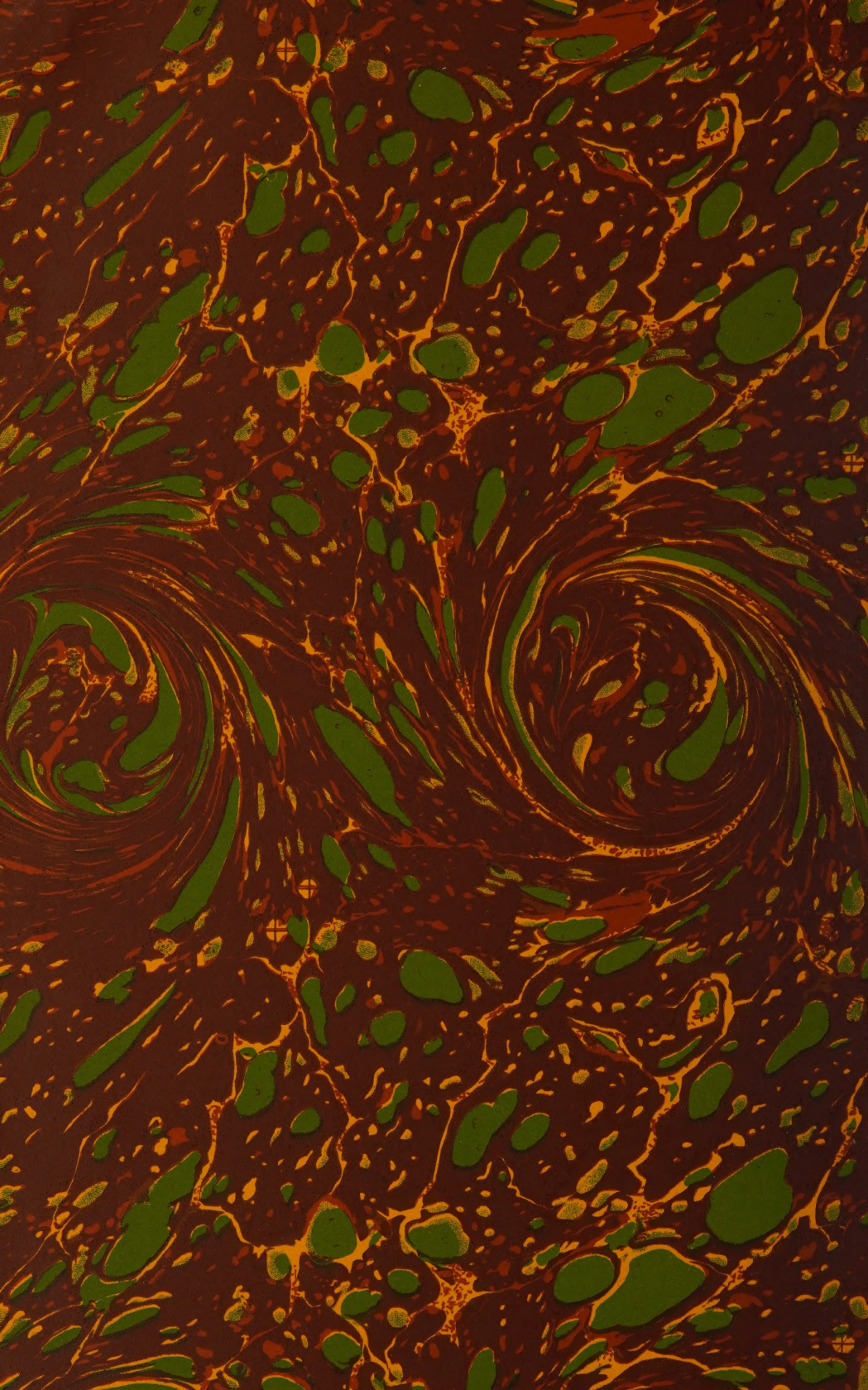
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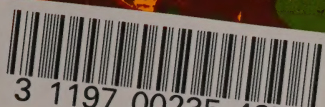
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